

THE MYSTERY PIANIST'S IDENTITY.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, June 14th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST.

HIGH-POWER STATION. (Chelmsford.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS-BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

ARE OUR SEA BIRDS DOOMED?
By H. De Vere Stacpoole.

MY DREAM OF A RADIO NIGHT.
By Vere Hutchinson.

THE STORY OF "THE BETTER LAND."
By A. B. Cooper.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 2-12, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTIONS to "The Radio Times" (including postage): Twelve Months (Foreign) 15s. 6d., Twelve Months (British) 13s. 6d.

"When Silence Was Served."

WHITSUNTIDE, 11.30 on Saturday night: a clear moon in a cloudless sky; a pleasant garden from which come all the sweet scents of summer; and a house-party in the normal variations of fatigue and sprightliness induced by an hour and a half of dancing to the strains of light music which emanate from, as the legal documents say, "the precincts of Savoy." Now they are assembling on the verandah, some much intrigued, others rather bored, if not actually supercilious. The stout host, perspiring but eager, is busy in the far corner setting up his loud speaker, which he has carried from the house. Satisfied at last, he sinks gratefully into a deep chair in the darkness, adjacent to his instrument. The stage is all set, set for the nightingale, of course, and very appropriately too.

A familiar voice enlightens us as to what has been happening in the past half-hour. Apparently, all has not been as it should be; the nightingale, like the house-party, is finding the weather somewhat chilly, and is disinclined for amorous adventures at the moment. The voice itself, however, is somewhat strained. The owner, we gather, has been recently engaged in a cross-country ramble, presumably cumbered, as Hannibal used to be, *multis cum impedimentis*. Moreover, he is probably sitting in a bramble bush. At any rate, he does not sound perfectly natural. We sympathize with him, and inwardly wish him well.

Now the strains of a 'cello steal over the night air, haunting and weird. If they

were set down in score, the sheet would bear the title, "Invitation to a Nightingale" (2/7). Silence—the heavy expectant order of silence. . . . Then a horrible jar from the horn. "Somebody oscillating," says the pseudo-technician of the party. "Nonsense," snaps the host, "the butler tripping over the long lead." More silence—heavier than ever. Then a peculiar combination which the Scriptures might have described as "the sound of a rushing." "Morse," says the Philistine. "Not at all. He said it was a gusty night. That's the wind." The next silence is oppressive. Then a crackling. "Loose contact in a valve holder," is suggested, but we prefer to believe that it is the snapping of twigs in the undergrowth of a Surrey copse. The intermittent barking of a dog. This, at any rate, is genuine.

Then to the delight, not to say relief, of all the eager listeners comes the preliminary "juggling" and piping of the unseen and illustrious bird. Intermittent, perhaps faint, but obviously the nightingale. It is getting to work; it is tuning up for the real effort, for its pean of adulation. They have succeeded in approaching nearer the fount of song, for the notes are clearer, the music more sustained. So for ten ecstatic minutes the audience is held spellbound in exultant attention. We still hear the snapping of twigs and the rustling of the breeze, but, throughout all, the song of the nightingale, and our thoughts dwell enraptured upon the mystery and fascination of it all. How this elusive, but romantic, voice is carried

(Continued overleaf.)

A Masterpiece in Half-an-Hour.

The Story of "The Better Land." By A. B. Cooper.

BEFORE the advent of Elizabeth Barrett Browning, Felicia Hemans held an undisputed laureateship among English poetesses, and even to-day a goodly number of her shorter poems are among the most familiar in the language. One has only to mention "Casabianca," which has been so much parodied that it has almost lost its original pathos, "The Graves of a Household," "The Child's First Grief," "He Never Smiled Again," "The Homes of England," and especially "The Better Land" in proof of this. There must be very few people who cannot recall, from memories of childhood, whole stanzas from each of these charming lyrics.

An Unfortunate Marriage.

Mrs. Hemans was undoubtedly what we should to-day call "angry." The fact that she was constantly saying "my gentle boy," "my English boy," "my noble boy," "my gallant boy," and the like, is probably due to the fact that her own family consisted of five boys, on whose education, especially on its religious and moral side, she spent much time and patience. She was a sweet woman, although her husband said that the worst of marrying a literary woman was that one couldn't get one's socks mended, and a very pretty woman into the bargain. She married at eighteen—her maiden name was Browne—but the marriage cannot be called an ideal one.

Six years later, when five baby boys had arrived, Captain Hemans went to Rome, ostensibly for his health, and although his wife wrote to him often and consulted him about the education and future of the boys, they remained separated, and, in fact, never again met.

A Poetess at Fourteen.

She had published her first volume of poems at the age of fourteen, and thereafter her literary output was always considerable, and her fame as a poet spread throughout Britain and America, and she became the admired friend of men like Scott and Wordsworth.

The poetry of Mrs. Hemans has been an asset to the Empire, for it breathes a fine loyalty without stopping at her own shores. Her heart embraced all the world.

I called upon Sir Frederic Cowen to get from his own lips the story of how he came to set Mrs. Hemans' beautiful words to music.

"It was Antoinette Sterling," he said, "who suggested them to me. I had known them from childhood, which was not, then—1877—very far behind me. She said it had been set two or three times, but she did not consider any of the settings successful and begged me to try my hand.

Over a Million Copies.

"I obeyed, though not instantly. I went down to Shanklin a little later for a rest and change, and it was there I wrote 'The Better Land.' No, I did not go on the cliffs for inspiration; I wrote the music in my lodging, and, as far as I can recall, the whole thing was begun and finished in little more than half an hour.

"When I returned to Town, I took it to Madame Sterling and played the accompaniment whilst she sang it. She begged me to sell her the copyright, but I declined, and took it to Mr. Boosey. But, after doing a wise thing I did a foolish one, for, when the song was out and was evidently going well, the publisher offered me several hundred pounds for the sole rights, and, being young and by no means wealthy, I took the sum down. I do not know

the exact figures of the sales but they exceed a million copies.

"It has been the most successful song I have ever written, although such songs as 'The Children's Hour,' 'Swallows'—which is the only English song, I believe, which Tetrazzini sings—'It Was a Dream,' and 'The Promise of Life' have not been far behind it in popularity. The last-named—the words by Clifton Bingham—I sent to a music firm now defunct, and they wrote to say that the refrain was not quite what they wanted, and that the accompaniment was too difficult, and suggested that I should revise the song.

"I replied that, were I to do so, I feared I should spoil it, but that I did not desire to keep them to a bargain they regretted making, and that if they cared to send the song back, I did not mind. They did send it back. Mr. Boosey accepted it, and in three months it sold thirty thousand copies.

SONGS YOU OUGHT TO KNOW.

"If I Might Come To You"

THE words of this delightful song were written by that doyen of song writers, Mr. Fred E. Weatherly, and the music is by Mr. W. H. Squire. We publish the words by permission of the publishers, Messrs. Boosey & Co., Ltd.

If I might only come to you,
From all the world apart,
If I might only lay my dromas
Before your tender heart,
I wonder, would you pity me,
Or would you bid me go?
If I should dare to ask your love,
Because I love you so!

If I might only kneel to you,
With all my love confessed,
If I might only lay my head
Upon your loving breast,
If you would only comfort me,
And bid my fears have rest,
If I might only stay with you,
Then would my life be blest!

"I went down to the country years ago to join friends who were staying at a boarding-house. Before I arrived, they told the good landlady that the composer of 'The Better Land' was coming, and she was greatly delighted because she had sung my song herself for years. However, it transpired that her setting was one of those Antoinette Sterling had mentioned, and which I have never seen to this day!

"I got a funny letter from a would-be poet enclosing a sort of ode on the death of Queen Victoria. He said he greatly admired my setting of 'The Better Land,' and he thought I was just the man to set his poem, then when he and I joined the wretched Mrs. Hemans in the Better Land we should make a sort of little trinity of genius!"

Sir Frederic Cowen has had a distinguished career both as composer and conductor. He has conducted the Handel Festival since 1903—seven times in all. At eight he had Beethoven for the piano and Goss for harmony; at thirteen he went to Leipzig and then to Berlin. At seventeen he wrote his first symphony, and at eighteen his "Rose Maiden" cantata, still popular. But in the hearts of the people Sir Frederic is enshrined as the composer of "The Better Land."

"When Silence Was Served."

(Continued from the previous page.)

from the Surrey wood to a million homes in every quarter of the land. How even the modern counterpart of the Chinese Emperor of our childhood fairy tale may be listening to the voice upon which he had set his heart's desire, and without the necessity of importing an imprisoned bird to his palace. Now, at any rate, it is being carried to dwellers in the far north and in the great cities as clearly as to those who are privileged to dwell in the vicinity of its operations.

Now the human voice breaks in again, but, to our amazement, it is apologetic, exceedingly and quite unnecessarily so. They have done their best, we are told. The night is far too cold and far too windy. The nightingales will not sing to-night. They did hear one in the distance, but after having run—cables, they called it—across a ploughed field, they found they were still too far away. The members of the party look at each other in the dim light in surprise and mystification. It had been highly successful. As good as last year. Why did the man apologise? Perhaps the microphone was so much more sensitive than the human ear that the operators were in unhappy ignorance of the high success of their labour. What a pleasant surprise in store.

A suppressed gurgle from the end of the verandah attracted the attention of the party. Silence fell again, but silence of a different order. It was broken by our hostess. The anticlimax had come. "James," she said, in a voice vibrant with indignation, upsetting, as she rose, the deck chair on which she had been sitting, "you—pagan."

Of course, it was all wrong; we should have departed in blissful ignorance of the deception. We should first have learned about it from the newspapers which recounted the altogether successful and, incidentally, genuine effort of the following Monday. Even then we might have prided ourselves that we had heard what others had apparently missed. One is by no means sure that the host was not entirely justified in taking such steps as he did to obviate the disappointment of his party. He did it very well. It was evidently one of his hitherto undisclosed but distinct abilities. He was a country squire and had studied the songs of the birds; he had merely stepped into the breach with the best intentions in the world, as does an understudy on the stage. Moreover, one likes to think of him as a friend of the B.B.C. He wanted to help them out.

And last year, too, even after a perfectly successful broadcast of the nightingale, there were listeners who declined to believe that it was genuine. In no measured terms they accused the B.B.C. of "faking" with a tube and a tumbler of water. One suspects that they imagined they heard the rattle of glass, perhaps even the smashing of the tumbler. Imagination bred of distrust will work wonders.

On the Monday morning, hot after the failure of Saturday, a letter arrived recommending in all earnestness that "2LO" should employ the services of an elderly clergyman who was an adept at the art of imitation, and who, so the correspondent informed us, would be very happy to lend his services on any future occasion so as to ensure satisfaction. One wonders whether the end might not have justified such means, and condoned the evil for the good that would result. So far, however, the outside broadcasting section have requisitioned neither tumbler nor tube nor mouth appliance, nor have they applied to the booking section for such adventitious aid as the correspondent suggests.

J. C. W. R.

Fifty Years of Bow-Making.

Mr. J. J. T. Wilson Interviewed.

LEAVING behind a busy West End street and entering the studio of Mr. James J. Thompson Wilson, the veteran violin bow-maker, I felt as if I were stepping back into the past. There is an old-world atmosphere about this gas-lit room in the heart of London, where the only anachronism is the telephone; to which, Mr. Wilson told me, he had only recently succumbed.

Used By Famous Players.

In glass-doored cupboards hang many violins—some at least two hundred years old—and bows that have been used by some of the most famous players of the age. A few 'cellos and numerous violin cases scattered about complete the picture. Not forgetting a piano, a desk, and occupying a quarter of the floor space, a work-table, where bows are fashioned from raw material by the hands of this expert, who will soon be celebrating fifty years of bow-making. He was only twelve when he began to work for James Tubbs, the famous bow-maker of the day.

"Few people realise what an international affair the violin bow is nowadays," he said. "With its hair from Siberia; wood from South America; ebony and ivory from India; silver from America; pearl from Japan; gold from South Africa, and steel from Britain."

Talking of the attachment of artists to their violins, Mr. Wilson remarked that many are reluctant to leave their instruments for repairs.

A Risky Proceeding.

"I have made and re-haired bows for practically all the well-known artists," he said. "Including Lady Hallé, Dr. Joachim, Heifetz, the Duke of Edinburgh, Balokovic and Piatelli. The day before the first appearance of Heifetz in London, his father brought his bow to be re-haired. It was a risky thing for him to do, as new hair is certain to be raw, and really ought to be worked on for a time. I was very nervous about it and felt extremely pleased when the recital was successfully over. But after all, it is the technique and personality of the player that counts; probably the same bow in the hand of a less competent artist would have proved difficult to manipulate, and been blamed for any mistake the artist himself made."

This led Mr. Wilson to tell me an anecdote about Wilhelmj, the renowned violinist. "A man, desiring to purchase a violin, visited a dealer. After having been shown a few instruments, he picked one out and asked to hear it played on. Presumably, he was too nervous to play himself. The dealer asked Wilhelmj, who happened to be in the studio at the time, to play on it. The man purchased the violin; but a few days later he was back again. 'Can I have my money back?' he asked. 'There's no tone in this fiddle.' 'I sold you the violin,' the dealer replied. 'Not Wilhelmj!'"

Wonderful Hours of Music.

There are many occasions when celebrated artists call at the studio for their bows and try them out. "The true musician is unable to resist the temptation to play a violin when he sees it," said Mr. Wilson. "And dealing in violins, I always have in my possession some wonderful instrument. Consequently, with the exception of my boy, I have been the sole listener to many wonderful hours of music—performances that many people would have given small fortunes to hear!"

I asked Mr. Wilson whether he thought the present day players inferior to those of the past. "Certainly not," he replied. "The average violinist of to-day is far superior to his predecessors."

E. B.

Memories of a Famous Poet.

Browning As I Knew Him. By Rosaline Masson.*

I HAVE a golden memory of when Browning was a guest under my parents' roof, long years ago. He was the most delightful of guests to every member of the household, from the greatest to the least, and remains among the most treasured of memories. I can see him still—not tall, rather stout, well-groomed, dapper—nothing suggestive of the poet in him, save his great piercing dark eyes, contrasting with his white hair and short, pointed white beard.

A Babbler of Strange Tongues.

It was the time of the Tercentenary celebrations of the University of Edinburgh. The grey streets of Scotland's beautiful capital teemed with European celebrities of the 'eighties—authors, thinkers, men of science, men of action. They came from England, from France and Italy, from Austria and philosophic Germany, from Russia, from Overseas, from America. There was a babble of strange tongues, and our "city of mist and rain and blown grey spaces" was rendered brilliant by flashes of the scarlet and gold of uniforms, the bright silks of academic dress; and behind our grey walls Scottish welcomes were warm as our climate is cold.

It was April—we all know Browning's line, "Oh, to be in England, now that April's there"—but, that April of 1884, it was to Scotland he came—not to hear the chaffinch sing on the orchard bough, but to receive the honorary degree of the LL.D. of Edinburgh.

"The Browning Chair."

On the first evening of his arrival, there were no guests—it was, I suppose, the only quiet evening of his visit—and he sat in an elbow-chair in the drawing-room, his hand resting on the wooden arm, and talked brilliantly. That chair is to this day called "the Browning Chair," and bears a little brass plate with his name and the date.

Our Edinburgh undergraduates gave Browning a great ovation. It was at the students' own reception—one of the most brilliant of the Tercentenary occasions. Several eminent persons addressed it—each speaking in his own native language.

Browning was not amongst the speakers on the programme. He had wrung a sacred promise from my brother, who was Convener of the Students' Committee, that he would not be called on to make a speech. He had never, he said, made a speech in his life. Suddenly the ovation began. The hundreds present rose to a man. "Browning! Browning!" they shouted. They scrambled on to the benches, they waved their sticks. "Browning! Browning!"

A Brief Orator.

My brother, mindful of his promise, leant over to the Chairman and whispered that this must be stopped—Mr. Browning had refused to speak—he never made a speech.

At that moment the shouts of "Browning! Browning!" suddenly dissolved into a storm of cheering, and my brother looked up to see Browning had risen to his feet. There he stood, the white-headed, dark-eyed, metaphysical poet, facing the sea of eager youths (mostly Scots, and therefore metaphysicians), and then and there he made the only speech that he ever made in his life. These were his exact words:—

"Gentlemen, the utter surprise with which this demonstration fills me, and the embarrassment consequent upon it, must be my excuse for not attempting to do more adequately what, I am afraid, would in any case be done by me most imperfectly. I am usually accused of my writings being unintelligible. Let me, for once, attempt to be intelligible indeed, by saying that I feel thoroughly grateful to you for the kindness which not only on this occasion

but for the last two or three days I have experienced. I shall consider this, to the end of my life, one of the proudest days I have ever spent. The recognition you have given me, and all your kindness, I shall never forget."

Another of the days during Browning's visit that I remember very clearly is that on which my mother gave an afternoon At Home to meet our three guests—Robert Browning, and Count and Countess Saffi—Aurelian Saffi, one of the Italian Triumvirate, and his Scottish wife. There was a great crowd at that gathering, but there was always a little clearing where each lion stood, and then round about it the crowd was denser, no doubt, composed of people who sustained half-hearted conversations while waiting in the hope of being presented.

How Worshippers.

There was one gentle woman who approached Browning furtively from the rear, and timidly put out her hand and stroked the poet's coat. Did she expect him to purr? Browning evidently became aware of her touch, for he glanced quickly and nervously over his shoulder. She withdrew her hand in dire confusion; but, being her time, as soon as his attention was again safely occupied in front, she, gasping rapturously round for sympathy, again attacked in the rear, and began again her stroking. I did not see how it ended.

Another worshipper was less diffident, for, having sent the previous day a wealth of pear-blossom from her beautiful and historic old garden near Edinburgh, with the request that it should be put on Mr. Browning's toilet table, she awaited an introduction with smiling assurance.

"This," said my mother, after introducing Browning to her, "is the lady who sent you the pear blossom."

"I stripped a whole tree for you, Mr. Browning!" she cried.

"Poor pear-tree!" he said.

The Dancing Genius.

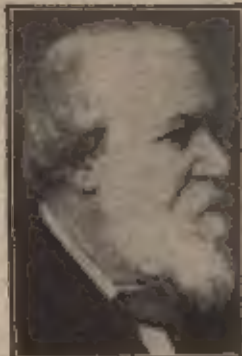
When the At Home was over, I was standing by my mother in the empty drawing-room, no one left in it but Mr. Browning. She suggested to him that if he were tired, there was time for him to have a little rest before the arrival of the guests for the dinner that evening.

But Mr. Browning was in high spirits. "Tired?" he exclaimed. "Tired?—not a bit! Not a bit!" And he took the skirts of his coat daintily in his hands, held them out and danced elegantly round the room and back again, pointing his toes in true dancing-master fashion. "There!" he cried, looking at each of us and nodding triumphantly. "Now don't tell me I am tired!"

It was probably the day before the Graduation that an impromptu dress rehearsal took place. I remember Countess Saffi coming into the drawing-room, leading her somewhat shame-faced lord and master, whom she had arrayed in his Boulogne academic robes.

"Will he do?" she asked, as everyone crowded round.

Browning slipped out, unnoticed, and presently returned, clad in the severe scarlet of his Oxford D.C.L. robe. "I have a robe, too!" he said, plaintively, with well-diminished élan. And there the scene fades.



ROBERT BROWNING.

* In a Talk from Edinburgh.

Official News and Views.

GOSSIP ABOUT BROADCASTING.

Bad Luck with "Stunts."

IN spite of the most careful preparations and a successful test ten minutes before the race, the attempt to transmit Derby noises was a failure. Likewise, the nightingale was inappropriately shy and silent on May 30th, when even Miss Beatrice Harrison's cello could not attract the notes for which millions were waiting. But for those who had patience there was ample compensation on Whit Monday night, when the nightingales sang delightfully for the microphone.

"Fakes" Not Wanted.

Although the arrangements of the B.B.C. were not at fault on Derby Day, the inevitable disappointment is greatly regretted. It is only natural that special publicity is given to these "stunts" of broadcasting; but they can never be guaranteed with certainty. Some critics have complained at the so-called lack of enterprise in not providing "fake" noises as a substitute when the real noises fail. If the B.B.C. were to adopt such a policy, all transmissions would be suspect of unreality and public interest would decline correspondingly. It is preferable to run the risk of occasional disappointments rather than to succeed in eliminating failure by resorting to illusion.

The British Association.

All stations will broadcast Professor Lamb's opening speech at the meeting of the British Association, at Southampton, on Wednesday, August 26th.

The Railway Centenary.

The Railway Centenary celebrations will take place at Darlington during the first three days of July. It is proposed to broadcast the speeches on July 2nd from all stations. It is hoped, also, to provide a feature transmission by wireless link from the cabin of an express locomotive travelling at full speed. But tests have yet to be carried out.

Forthcoming Talks.

Important forthcoming talks from London include Mrs. Charlotte Mansfield on "Rhodesia," on June 20th; Mr. Roper Barrett on "Wimbledon Prospects," on June 20th; Lieut. Col. Mayler on "The Prince's Tour in South Africa," on June 20th, and Mr. H. M. Tomlinson on "London River," on June 20th.

The Man and the Moment.

A new series of talks from London began on June 3rd, and will continue every Wednesday until July 22nd. These are topical talks about events and affairs in the public eye. They are given by a broadcaster who, although well-known to listeners, prefers for this series to retain his anonymity. This series replaces Mr. J. Reid Moffat's course on Prehistoric Man, which has been postponed until September.

A Life-Boat Ceremony.

The cities of Manchester and Salford have provided a motor life-boat for use at Douglas, Isle of Man. The inaugural ceremony in connection with the presentation of this life-boat, which will take place on the Trafford Wharf, Manchester Ship Canal, on Sunday, June 21st, will be relayed by the Manchester Station.

A Famous Lancashire Character.

The centenary of Ben Brierly, weaver and writer, in Lancashire dialect, will be celebrated at Manchester Station on Friday, June 26th. Mr. L. T. Whipp, a well-known dialect entertainer, will give one of "Ab' o' th' Yate" sketches, which chronicle the adventures of a Lancashire workman in London and America. He will also give one of Brierly's sketches of Lancashire home life.

The Mystery Pianist.

We are now in a position to solve the mystery of the identity of the world-famous pianist who at 9.45 p.m., on May 28th, broadcast from London Chopin's Ballade in A Flat and the Wagner-Liszt transcription of "Liebestod" from *Tristan and Isolde*. This was Leif Poulsen, who happened to call at the studio to ascertain for himself the conditions under which broadcasting is conducted. While he was present in the studio there was a gap in the programme which he kindly volunteered to fill, on condition that his identity was not disclosed. M. Poulsen is to play in the Star Ballad Concert from London on June 18th. Other artists included in the Star Concert will be: Mr. Dinah Gilly, The Gresham Singers, Mr. Stenlake Bennett, The Shakespeare-Rutterford Trio and Miss Carrie Tubbs.

The Life Guards' Band.

For the fortnight beginning June 22nd, Manchester listeners will hear the Band of H.M. Life Guards, relayed from the Municipal Gardens, Southport, on Monday, Wednesday and Saturday.

The Rhapsody in Blue.

Mr. Gershwin will be at the piano for the performance of his own work, *The Rhapsody in Blue*, by the Savoy Bands between 8.0 and 9.0 on June 15th. This is to be the feature of a special programme of Syncopated Symphonic Music which the Savoy Orpheans and Havana Bands will provide.

"Trilby" at Newcastle.

Newcastle listeners are keenly interested in the performance of *Trilby*, to be given on Monday, June 22nd. The production is in the hands of Mr. William Macready and Mr. Andrew Wilson, supported by the "GNO" Repertory Company.

Musical Comedy for "XXX."

On Saturday, June 20th, the Glasgow Station Orchestra, with Miss Ella Gardner and Mr. F. Elliot Dobie as vocalists, will provide S.B. with Chelmsford a programme of Musical Comedy ranging from *Catherine* and *The Guards* to the *Last Waltz* and *Madam Pompadour*.

Tank Corps Band at Bournemouth.

The Band of the Royal Tank Corps, commanded by Mr. W. G. Gibson, will play at Bournemouth on Saturday, June 20th, in a special Military Band and Orchestral programme. Comic Opera, Musical Comedy, popular ballads and descriptive music will be given in turn.

"The Luck Penny."

The Luck Penny, a play by Mr. Arthur Black, will be given from Aberdeen Station on Saturday, June 20th. Mr. William Maston will take the leading part of William MacDonald.

Sports Talks.

In response to the expressed desire of many local listeners, Leeds-Bradford will initiate a new fortnightly series of sports talks on Tuesday, June 16th, when Mr. C. W. Banks will broadcast on "Tennis Topics."

B.B.C. Appeals.

B.B.C. stations keep a roster of appeals for charities and deserving institutions. These are broadcast normally at intervals of not less than a fortnight. So many acceptable applications have been made that the schedule of appeals to be broadcast is complete for more than a year ahead.

Broadcasting for South Africa.

In addition to the ordinary British transmission of the Capetown Orchestra, which took place from London on May 31st, it is proposed to arrange an experimental transmission of this

orchestra after the ordinary programme hours. The experiment will be made from Bournemouth and London simultaneously. The stations will relay, blast, and over-control, in the hope of reaching Capetown. British listeners will be able to judge what kind of programme they would get if there were no modulation or control.

Dance Music of Ten Seasons.

On Monday evening, June 22nd, the Belfast Station will give its listeners the opportunity of comparing the respective merits as dance music of "Hursey Keep Your Tail Up" and "Did Toast Lift His Bowler Hat?" The idea behind this programme is to show the difference in the popular dance music of last year and this year.

Dundee Prize Concerts.

The first of a series of concerts submitted by the winners in the recent Dundee Musical Festival will be presented at the Dundee Station on Friday, June 26th, with various "instrumental" prize winners. Miss Nan Leckie gained the prize in the junior violin competition and also the cup for the most meritorious performance at the festival. Miss Mary Lewis (violin) and Miss Evelyn Reid (piano) received first prize for violin and piano duet. Miss Dorothy Roy was first in the intermediate violin competition. Various items will be given by an Orchestra of over fifty strings under the leadership of Mr. William Hartley.

Lady Astor to Broadcast.

The Edinburgh Station will broadcast the opening ceremony of the World Convention of the Women's Christian Temperance Union which is being held in Edinburgh during the week beginning Sunday, June 21st. The broadcast on Sunday will include a speech by Viscountess Astor, M.P. Two other delegates, Dr. Anna Gordon of Illinois, U.S.A., and Miss Asa Matsushita of Japan, will broadcast short addresses on Education in their respective countries from the Edinburgh studio on Wednesday and Thursday of the week in question.

Special Programme from Birmingham.

The Birmingham Station will give a special programme on Sunday afternoon, June 21st. The Mary Abbott Pianoforte Trio and Mr. Barrington Hooper (tenor) will be heard. The items by the Trio will include selections from the works of Dvorak, Haydn, Mendelssohn, Chopin and Brahms.

A Bournemouth Feature.

On Wednesday afternoon, June 24th, Bournemouth will relay a special concert from the Winter Gardens, and the Augmented Municipal Orchestra, conducted by Montague Birch, and Jose de Moraes, will provide a Symphony Concert, including Symphony No. 7 in C Major by Haydn. In the evening the Bournemouth Station is giving a musical programme consisting of Half an Hour of Musical Comedy, Half an Hour of Orchestral Suites, Half an Hour of Ballads and Ballad Music, and Half an Hour of Comic Opera Scenes. The artists will be Miss Betty Thompson (soprano), Miss Muriel Golton (contralto), Mr. Harry Nightingale (baritone), Mr. Bert Kellaway (tenor), and the Bournemouth Wireless Orchestra, conducted by Capt. W. A. Featherstone.

French Talk.

M. Stéphan will speak on "The I Sounds in French—Mistakes To Be Avoided," in his French talk on Thursday, June 18th. He will read "La Mort du Dauphin," from Alphonse Daudet's "Lettres de mon Moulin."

PEOPLE YOU WILL HEAR THIS WEEK.



Mr. DINN GILLY will sing at the Star Gaiety Concert at London on June 10th.



Miss EVADNE PRICE will broadcast from London on June 10th.



Miss GARRIE TUBE (Soprano), who will broadcast from London on June 10th.



Miss HELEN TAYLOR (Soprano) will sing at Birmingham on June 11th.



Miss KATE WINTER.



Miss MARY FOSTER (Contralto) will sing from London on June 14th.



Mr. FREDERIC COLLIER (Baritone) will broadcast from Aberdeen on June 10th.



Mr. HORACE STEVENS (Bass-Baritone) will broadcast from London on June 14th.

MISS KATE WINTER (soprano) was one of the earliest radio star artists in this country. She will sing in Haydn's *The Creation* at Bournemouth on June 14th. She has studied under Sir Henry Wood, and has had considerable experience in oratorio as well as concert singing. So well known has she become to listeners that when she took part in a "Query" programme, many of the competitors had no difficulty in recognizing her individual voice and art.

Miss Winter has sung for the B.B.C. for more than two years, and she says: "I thoroughly enjoy the work, in spite of the absence of a helpful visible audience."

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

GRIEG ANNIVERSARY.

(LONDON, MONDAY.)

EDWARD GRIEG was born at Bergen, in Norway, on June 15th, 1843. He is one of the most popular composers who have ever lived. There can be few English homes possessed of a piano, that have not heard some of his many short piano pieces. And his popularity is deserved, for even if one considers that he does not always go far below the surface, one must admit that his music has sincere feeling and very real beauty.

There is, moreover, connection of descent between Grieg and Great Britain. His great-grandfather was a Scotsman who was born in Aberdeen (his name was originally Grieg) and fled to Norway when the Pretender was defeated. Edward Grieg himself visited England many times, receiving the degree of Doctor of Music at Cambridge in 1894. In a letter to the writer of this article, in 1915, Madame Grieg said: "My husband loved the English public, and I believe that they also loved him."

THE SECOND VIOLIN SONATA.

Grieg wrote three Sonatas for Violin and Piano. The Second, Opus 13 (i.e., about his thirteenth work), has three separate Movements.

The FIRST MOVEMENT has a short Introduction (*Slow, sorrowful*) in which Piano and Violin rhapsodize, partly forecasting what is to follow. The feeling, at first somewhat bleak, is quickly modified, and soon the Movement proper begins (*Quick, lively*), the Piano starting the FIRST MAIN TUNE. In due course comes the SECOND MAIN TUNE, a smoother, less

emphatic melody, played by the Violin, with plain chorals on the Piano. These two Tunes (with a few dependents) are developed, and finally repeated much as at first given out.

The SECOND MOVEMENT (*Fairly quick, tranquil*) opens with the Piano very quietly playing a simple little tune, which the Violin repeats. Presently it is repeated passionately, in a fuller form. Then follows a middle section, sweet and highly contrasted. Finally, the first part is repeated.

The THIRD MOVEMENT (*Quick, animated*) is an exultant dance. It is (like most last movements) fairly complicated in construction, but simple in spirit.

THE SONGS.

It has been said above that Grieg's shorter Piano Pieces are among the most popular music in existence. His songs are not so well known. Yet they deserve still greater popularity, for the voice is surely the best possible medium for Grieg's beautiful and distinctive melody.

Love is a beautiful reverie, very tranquil but deeply expressive, a finding of love in all things.

A Siren is slow and thoughtful. It is a meditation on the swan and his proverbial song before death.

Two Brown Eyes is dainty and graceful.

Wood Wanderings is an invocation to the poet's lover to wander in the moonlit woods.

The First Meeting is a short, romantic poem on the first meeting of lovers.

Good Morning explains itself. It is in Grieg's brightest, most spirited manner.

Curious Facts About Your Set.

Think of These Next Time You Listen.

WHEN you switch on a large valve set and tune in to one of the broadcasting stations, there comes from the trumpet of the loud speaker a volume of sound big enough to fill a large hall or to be audible in the open air sixty or seventy yards away. Even with the simple crystal set, provided that the range is not too great, we obtain from the telephones loud, clear signals which enable every spoken word and every note of music to be heard. Have you ever thought how infinitely tiny are the impulses picked up by your aerial which produce these wonderful effects?

A fly as it crawls over a window-pane will probably not strike you as expending any vast amount of energy. Yet the energy needed to enable it to travel for a few inches is hundreds of times greater than the sum total of that collected by your aerial and passed on to the receiving set in an evening's working. One of the miracles of wireless is the way in which it enables us to harness the most minute impulses in such a way as to make them do useful work.

Wasted Energy.

But wonderful as it may seem, the best of wireless sets is really hopelessly inefficient! The energy brought in by the aerial is small, as we have seen, but the crystal set actually wastes nine hundred and ninety-nine thousandths of it. If we could employ it all usefully, the crystal set, unaided by valves, would give powerful loud speaker reception from stations at great distances. As it is, only one-thousandth part of what is put into the telephone is employed in making them give out sound. What happens to the rest? Most of it does nothing better than heat up the wire wound round the two little coils inside them. It does not give

any appreciable amount of heat—nobody, for instance, has ever found his telephones too hot to wear! Still, it does cause a very small rise of temperature.

The average "wireless" set with two note magnifying stages contains three or four miles of wire in its coils and its transformers. If the latter are very big, then there may be far more than that. We may say, therefore, that the aerial terminal of your set is really several miles away from those to which the loud speaker is attached.

Electrons By The Billion.

Has it ever occurred to you that when you are listening to plays relayed by wireless, you, sitting in your own room a hundred miles away from the theatre, hear the words before they reach the ears of those sitting in the stalls? It is so, since sound moves through air at about 1,100 feet a second, whilst wireless waves travel across the ether with a speed of 180,000 miles a second. When Senators Marconi spoke by wireless telephone from this country to Australia, his words reached the other side of the world in about the same time as they would have taken to travel through the air from one end of a cricket pitch to the other!

One last curious fact. "To keep the filaments of your valves glowing, you must supply them with a stream of those useful little bodies known as electrons from the accumulator. Though you may not know it, you are providing each valve of the ordinary type with 4,125,000,000,000,000 electrons in every second that the set is in use. A very large proportion of these, however, is wasted, since they will insist on producing light as well as heat, and light in the valve is of no use to us at all for wireless purposes.

Listeners' Letters.

(All letters to the Editor must bear the name and address of the writer. Anonymous contributions will not be considered. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.)

"Bottled Wireless."

DEAR SIR,—There is much joy in the Proas (both technical and otherwise) over the new invention whereby transmissions can be stored and released at will; but does it not occur to anyone that this can be a two-edged sword, and may well be the weapon to deal the death-blow to radio?

In what way does wireless now score over the gramophone? Not so much for its purity of tone, as in its personality and intimacy. The principal charm of radio is, that it does not appear as a mere reproducing machine, as does the gramophone, but as part of a performance that, to use an Irishism, is taking place before one's eyes. In fancy one is always actually present at the transmission—and it is to this that radio owes its charm. Most listeners have at some time felt like applauding a good transmission; but no one can be imagined clapping his hands to the gramophone, no matter how good.

But if there is any suspicion that items are to be served up cold, all illusion and charm will disappear, and the gramophone (with choice of programme open to the owner) will prove a formidable rival.

No doubt the invention is of importance in recording events for posterity; but a line should be rigidly drawn.

Yours, etc.,

VAUGHAN F. JONES.

Bath.

"Twisting the Kinks."

DEAR SIR,—What a boon it would be if the B.B.C. would allow all stations to close down for one day each month—that is, on a different day of the week. Valve users would be relieved of interference from the local station and be able to test their sets for distant stations. The B.B.C. would, incidentally, save a considerable sum of money in the course of a year, while the staffs would have a well-earned rest. Not many crystal set users would be affected, for with the local stations silent, they could "search the ether" for another station or plug in a Chelmsford coil.

With each station closing down for one day only once a month, Saturdays and Sundays need not be affected.

Many people are satisfied with the programme from the nearest station, but thousands of enthusiasts make "twisting the knobs" a hobby. The suggestion would please many and, I think, displease nobody.

Yours, etc.,

Reesdon, Notts.

J. W. MALEISSON.

Keeping An Audience.

DEAR SIR,—It occurs to me to land the B.B.C. programmes for the rather oblique reason that I hear them so frequently criticized! The Philistine wants more jazz; the aesthete would like more sobriety. My own view is that I would like more works of inspiration to be performed, regardless of what they are or whom they are by. So my plaint, did I purpose to criticize, would be a plea for an all-round reduction of mediocre effort. But not at all! I come to praise Caesar.

Were programmes fully suited to my prejudice, listening would be, as it were, a continuous pudding (a plum-pudding) and cease to be an occasional plum; and I should weary of it, as would everyone else. If you are able to keep your audience most of the time wanting something other than they are getting, you will keep your audience!

Yours, etc.,

London, N.W.

M. MACTAGGART.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

A Farmer's Point of View.

DEAR SIR.—I just wish to add a word of appreciation of wireless from a farmer's point of view. I had a good crystal set installed ready for the opening of the Belfast Station, and words could not express how the programmes brightened up the long winter evenings.

I always make sure to get the Weather Forecast and, to a certain extent, regulate my farm work accordingly. I find that at the present time I am far ahead of others who had no set.

Yours, etc.,
Brookmount, Lisburn. C. TOTTEN.

Broadcasting and Politics.

DEAR SIR.—No doubt there is a great deal to be said in favour of the B.B.C. keeping clear of politics; but is this really what happens? One is reminded of the old cry, "No politics in the pulpit." What really happened was that progressive politics were very effectively barred. That was because such politics cannot easily disguise themselves. But reactionary politics were never hindered because they generally appeared as "traditional," "customary," or, worst of all, "financially desirable."

Miss Rebecca West is called to order for saying something contrary to that which is by custom established. She has contravened the political clause. But many things by custom established are essentially political—as for example, the jingoistic stuff that was served out the other evening instead of the usual interesting "Anniversary" item. A very large number of listeners regard this stuff as the most obnoxious kind of politics.

Yours, etc.,

JOHN H. BROCKLESBY,
Conisboro, near Rotherham.

Radio in Hospitals.

DEAR SIR.—Some months ago a few of the members of the House Committee of the Newport Sanatorium, and the County Surveyor, collected sufficient money for a wireless set for the patients here. We were able to purchase a splendid four-valve set and a concert loud speaker, so that concerts of practically all the B.B.C. stations, of course, including Chelmsford, can be heard in all wards of the Sanatorium.

After we had this set, we heard one night a lecture appealing for sets for all hospitals, etc., and frequently we read in *The Radio Times* of the large sums of money being spent in sets for institutions.

Now what has the B.B.C. provided for these patients? I have worked in hospitals and sanatoria for over twenty years, and in the former I have found that patients have their "lights out" at 8 p.m., and in the latter at 9 p.m.

I have nothing to complain of in the programmes. I can always pick up something I like after 8 p.m., but have failed to get music for my patients who go to bed at 8.30 p.m. The evening programme used to start at 7.30, and I could give them one hour daily. Surely the children in the London Area can listen in to "2LO"? Why is it always relayed from Chelmsford? I am afraid that even the children of Hereford are not interested in the numerous children's letters, and my adult patients would much appreciate music and songs, light or serious. I do not suggest depriving the children of all areas of their "hours," but could there not be an alternative programme from Chelmsford?

Lectures, addresses, and plays are preferably heard by ear-phones. Singing and music are much more suitable for the patients, as the loud speaker can be used with better effect.

Yours, etc.,

BASIL ADAMS, M.D., D.P.H.
(Medical Superintendent).
Newport Sanatorium, Eardisley, Hereford.

A Great Operatic Composer.

Rossini and His Work.

THIS week, listeners will hear one of the most beautiful musical compositions of modern times—the "Stabat Mater" of Rossini, which will be broadcast from Glasgow on June 14th. The first six movements of this work were composed in 1832, and it was not finally completed until 1838.

Gioacchino Antonio Rossini was one of the few musical geniuses who led a really happy life. Most of the great composers have been dogged by misfortune throughout their careers; but Rossini, although he naturally had his ups and downs, was singularly free from trouble.

He was born at Pesaro, Italy, in 1792, and showed remarkable talent at a very early age. His father occupied the position of town trumpeter, which he combined with that of inspector of slaughter-houses!

Church Solists at Ten.

Young Gioacchino began to study music at the age of seven, and he was only ten when he used to sing solos in church.

For some time, he travelled about among neighbouring towns with his father and acted as accompanist at the theatre.

When his voice broke, he entered the Liceo at Bologna to study counterpoint; but it is recorded that his master was by no means satisfied with him, and that he was quite insulted for the writing of church music.

"Do I know enough to write operas?" asked Rossini.

"Certainly," replied his master.

"Then," answered Rossini, "I desire to know no more," and from that time on he devoted himself to operatic work.

His First Masterpiece.

His first opera, *La Cenerentola*, was produced in Venice in 1810, but his first phenomenal success was *Tancredi*, first performed at the Teatro San Pierro at Venice in 1813. Three years later was produced what is probably his most popular work, *Il Barbiere di Siviglia*, and yet, curiously enough, it was vigorously hissed on the first night! On the third night, however, the audience recognized the merits of the opera and Rossini was lifted to the pinnacle of fame.

Il Barbiere was first known as *Alcinaide*.

Between the years 1815 and 1823 Rossini composed twenty operas, including his still famous works *Otello* and *Semiramide*.

From the musical point of view, however, the palm must be awarded to *Guillaume Tell*. This was produced in 1829, in Paris. "The gay city" had a great attraction for him, and he finally settled there in 1855. For a time he was director of the Theatre Italien, where he reproduced some of his operas and also Meyerbeer's *Crucifixus*.

Twice Married.

His last work was the *Petite Messe Solennelle*, which was not played publicly until after his death in 1868. It was the year before this that he breathed his last, after suffering from a very painful illness, and he was buried at the church of the Trinité on November 21st.

Paris went literally wild over him and honours were lavished upon him from all sides. He was a grand officer of the Legion of Honour, and a member of numerous French musical institutions.

Rossini was married twice—first to Isabella Colbran, in 1811, and after her death, to Olympie Pelissier, in 1847. Both these marriages were unusually successful for a man of genius.

Isabella Colbran was a singer who often sang in his operas, and he visited London with her, where he had a tremendous reception.

Rossini was, without doubt, one of the most prolific operatic composers who ever lived. Many of his operas are now utterly forgotten, but *Semiramide*, *Guillaume Tell*, *Il Barbiere*, and *Otello* are likely to last as long as opera itself.

Among his lesser known works may be mentioned *L'Inganno Felice*, *Elisabetta*, *La Cenerentola*, *Moisè in Egitto*, and *Le Donne del Lago*.



GIOACCHINO ROSSINI.

Lazy But Energetic!

Rossini was a prodigious worker, composing much of his music in a white heat of energy. *Il Barbiere*, indeed, was written in the astonishingly short space of thirteen days! And yet, with all his energy, he was one of the laziest of men. Much of his work was done in bed, and it is recorded of him that once, while propped up by pillows on his couch, he wrote an overture that blew on to the floor. Rossini was too lazy to get out of bed to recover the sheets of music, but he promptly took up his pen and composed another one!

Although, as has been stated, much of Rossini's work is now forgotten, opera owes a very great deal to him. He improved Italian opera almost beyond recognition, especially in the matter of orchestration. Some of his melodies, too, are unsurpassed.

CHARLES TRESTRAM.

RADIO REMARKS.

THE Cardiff Station will give excerpts from operas on Wednesday, June 24th. The programme will take the form of a survey of the gems of opera, *Carmina*, *Pagliarini*, and *Il Trovatore* excerpts will be included. Miss Constance Willis, Mr. Dennis Noble and Mr. Herbert Thorpe will assist the Cardiff Station Symphony Orchestra. Miss Josie Fearon (soprano) who recently scored a success in London in *Madame Butterfly*, will also sing.

Mr. H. C. FRICKER, the assistant broadcasting manager of "CKCL," a new station in Toronto, Canada, is the son of Dr. Fricker, conductor of the Mendelssohn Choir. The transmitting apparatus of "CKCL" is modelled on that used by the B.B.C. stations. Writing to the Editor of *The Radio Times*, Mr. Fricker concludes by wishing every success to the British broadcasting system, which he describes as "truly wonderful." Included in one of the early programmes of the Toronto Station were the following English artists: Miss Marjorie Vincent, Mrs. Ethel Holland, Mr. Alfred Hemmer, Mr. R. Watkin Mills, and Dr. H. A. Fricker.

A MONUMENT to commemorate the transmission of the first radio message is to be erected at Wimereux, France. It was there that the first message was sent from England to France twenty-six years ago.

SUNDERLAND Orphan Asylum has been recently presented with a three-valve wireless set, the gift of the Durham County Sailors' Fund.

WIRELESS PROGRAMME—SUNDAY (June 14th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on the facing page.

210 LONDON. 365 M.

Russian Programme.
OLGA ALEXEEVA (Soprano).
NICOLAI NADEJIN (Baritone).
IVAN PHILLIPOWSKY
(Solo Pianoforte).
VLADIMOFF'S BALALAIKA
ORCHESTRA.
3.30-5.30.

3.30. The Orchestra.

"March of the Sea King" ("Rhoslan and
Ludmilla") Glinka
"Carmen" (XVI. Century Wedding Song)
arr. Pomeroy

"Spanish Dance" Andreeff

Olga Alexeeva.

"The Lark" Glinka

"Romance" Glazounov

"The Rainbow" Glinka

Ivan Phillipowsky.

Prelude in B Flat, Op. 35, No. 2 .. Scriabin

Study ("La Nuit") Glazounov

"Islemy" (Fantaisie Orientale) Balakirev

4.5 (approx.). Nicolai Nadejin.

"I Love You" (Prince's Aria from

"Queen of Spades") Tchaikovsky

"Alas! There is No Doubt" (Scene and

Air from "Eugen Onegin") Tchaikovsky

"Yes, You Are Not Mistaking" ("Maze-

pa") Tchaikovsky

The Orchestra.

"Song of the Boatmen on the Volga"

Traditional

"Souvenir de Vienne" Valse .. Andreeff

"Brightly Shines the Silver Moon"

arr. Andreeff

4.30 (approx.). Olga Alexeeva.

"The Soldier's Wife" Bachmaninov

"The Sea" Rimsky-Korsakov

Ivan Phillipowsky.

Two Preludes, Op. 23 .. Rachmaninov

(a) In G Minor; (b) In D Major.

Sonata in F Sharp, No. 4, Op. 30 Scriabin

5.0. Nicolai Nadejin.

"The Midnight Review" Glinka

"Night of Battle" S. Taneyeff

"King Saul" Monastegsky

The Orchestra.

"Scene de Ballet," Mazurka .. Andreeff

"Sweet Dream" Tchaikovsky

"Haida Troika," Gipsy Waltz Song

Steinberg

6.0. "The Bells of St. Martin's.

A Simple Service

In which all people can join.

With an Address by

Dr. FLEMING,

of St. Columba's Church, Pont Street.

Relayed from

St. Martin-in-the-Fields.

S.B. to other Stations.

Gems from Oratorio.

S.B. to other Stations.

ELSIE SUDDABY (Soprano).

MARY FOSTER (Contralto).

LEONARD LOVESEY (Tenor).

HORACE STEVENS (Bass-Baritone).

THE WIRELESS ORCHESTRA.

8.0. The Orchestra.

"Occasional Overture" Handel

Mary Foster.

"O Rest in the Lord" ("Elijah")

Mendelssohn

Horace Stevens.

"It is Enough" ("Elijah") Mendelssohn

Elsie Suddaby.

"Hear Ye, Israel" ("Elijah")

Mendelssohn

9.25 (approx.). Leonard Lovesey.

"Comfort Ye" ("The Messiah") Handel

"Every Valley" ("The Messiah")

Mary Foster.

"He Shall Feed His Flock" ("The

Messiah") Handel

Horace Stevens.

"Why Do the Nations?" ("The Messiah")

Handel

Leonard Lovesey.

"Be Thou Faithful" ("St. Paul")

Mendelssohn

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-

ERAL NEWS BULLETIN. S.B. to all

Stations.

Local News.

10.15. The Orchestra.

Pastoral Symphony ("The Messiah")

Handel

Elsie Suddaby.

"I Know That My Redeemer Liveth"

("The Messiah") Handel

10.30.—Close down.

SIT BIRMINGHAM. 479 M.

THE STATION MILITARY BAND

Conducted by W. A. CLARKE.

EDITH PADDOCK (Soprano).

WINIFRED PAYNE (Contralto).

3.30-5.30.

The Band.

March, "Pomp and Circumstance," No. 1

in D Elgar

Overture, "Masaniello" Auber

Serenade, "Amina" Lincke

Edith Paddock.

"In an Old-Fashioned Town" ... Squire

"Love Went A-Riding" Bridge

"The Tryst" Sibelin

The Band.

Selection, "Eugen Onegin" ... Tchaikovsky

Intermezzo, "Anona" Grey

Characteristic Piece, "The Mill in the

Black Forest" Edenberg

Euphonium Solo, "Nazareth" ... Gounod

(Soloist, E. COOPER.)

Winifred Payne.

"The Lord is My Light" Alliston

"Evening Song" Schumann

"Ode to a Water Lily" Grieg

The Band.

Entr'acte, "On the Road to Zug-a-Zug"

Finch

Serenade, "Mandoline" Langley

Selection, "The Flying Dutchman"

Wagner

8.0-8.45.—Religious Service: Conducted by the

Rev. A. BATESON, Bristol Street

Primitive Methodist Church, relayed

from Ebenezer Church.

8.50. **Classical Favourites.**

THE STATION AUGMENTED

ORCHESTRA:

Conducted by JOSEPH LEWIS.

BEATRICE DICKSON (Contralto).

ELSIE STELL (Solo Violin).

The Orchestra.

Overture, "Coriolanus," Op. 62 Beethoven

Beatrice Dickson.

Five Poems Wagner

(For Voice and Orchestra.)

Elsie Stell and Orchestra.

Concerto for Violin and Orchestra in G

Minor, Op. 26 Max Bruch

Prelude, Adagio, Finale.

The Orchestra.

Suite, "Three Bavarian Dances" ... Elgar

"Imperial March" Sukawa

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. The Orchestra.

"Serenata" Mozowski

10.25.—Close down.

6BM BOURNEMOUTH. 386 M.

BAND OF 2ND BATT. THE KING'S

ROYAL RIFLE CORPS.

Relayed from

South Parade Pier, Southsea.

EDWARD DYKES (Baritone).

IDA COOPER (Soprano).

ARTHUR MARSTON (Organ Recital).

Relayed from the

Royal Arcade, Boscombe.

3.0-5.0.

The Band.

Edward Dykes.

"She Alone Charmeth My Sadness"

("The Queen of Sheba") Gounod

3.25. The Band.

Ida Cooper.

"On Wings of Song" Mendelssohn

"Italy" The Band.

3.45. Edward Dykes.

4.0. "Songs of Sun and Shade"

Coleridge-Taylor

"Thou Art Risen"; "This is the Island

of Gardens."

4.5. The Band.

Ida Cooper.

4.25. "Danish Roses" Quiller

"Over the Land in April" Quiller

"Ecstasy" Hummel

4.50. Arthur Marston.

"Coronation March" Tchaikovsky

"A Sunset Melody" J. Vincent

Scherer

Edgar Ford

Chorale and Fugue (from 5th Sonata)

Gudmund

5.30.—Studio Service and Religious Address by

the Rev. H. C. CASWALL.

The "6BM" Choir.

9.0. Haydn's Oratorio,

"The Creation."

Gabriel and Eve

KATE WINTER (Soprano)

Uriel SYDNEY COLTHAM (Tenor)

Raphael and Adam

KENNETH ELLIS (Baritone)

THE "6BM" CHOIR.

THE WIRELESS ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—"The Creation" (Continued).

10.30.—Close down.

5WA CARDIFF. 353 M.

3.0-4.45.—Evening, relayed from Llandull

Cathedral.

6.30. THE "5WA" RADIO SINGERS.

Hymn, "Love Divine" (A. and M., No.

120).

A Short Reading from the Scriptures.

Anthem, "O Light Everlasting"

A. O. Wilson

The Rev. Canon FRED NORTON, M.A.,

Vicar of St. Mary Magdalene, Bristol;

Religious Address.

Hymn, "Jerusalem" C. B. Parry

Vesper.

9.0.—GEMS FROM ORATORIO. S.B. from

London.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Gems from Oratorio (Continued).

10.30.—"The Silent Fellowship."

10.55.—Close down.

22Y MANCHESTER. 378 M.

3.30-5.30. Glee—Quartet—Violin—Song.

THE APOLLO GLEE CLUB.

THE BLACK DYKE HARMONY

QUARTET:

B. CHATBURN, J. WOOD, F. HAIGH,

P. SHAW

TOM H. SPENCER (Bass).

DON HYDEN (Solo Violin).

Sunday's Programme.

(Continued from the facing page.)

- The Quartet.
 "My Native Vale" Hollingwood
 The Glee Club.
 "Send Out Thy Light" Gounod
 "O Taste and See" Gounod
 Choral, No. 4, "Festgesang" Mendelssohn
 Don Hyden.
 "Faust Fantasia" Wieniawski
 Tom H. Spencer.
 "O Isis and Osiris" Mozart
 "Within These Sacred Bowers" Mozart
 "The Lord is My Light" Altheim
 The Quartet.
 "Elijah" Mendelssohn
 The Glee Club.
 "Gloria" (12th Mass) Mozart
 "Deep Jordan's Banks" Cyril Jenkins
 "Creation's Hymn" Beethoven
 Don Hyden.
 Andante from Violin Concerto Mendelssohn
 "Admiral's Galliard" Mozart
 The Glee Club.
 "The Crusaders" Protheroe
 "Far Beyond All Mortal Ken" Schubert
 "By Babylon's Wave" Gounod
 The Quartet.
 "Stabat Mater" Rossini
 Tom H. Spencer.
 "Arm, Arm, Ye Brave" Handel
 "Sombre Woods" ("Bois Epais") Lully
 "The Young Royalist" Adams
 The Glee Club.
 "Feasting I Watch" Sigar
 "Lead, Kindly Light" Thompson
 "Aberystwyth" Parry

8.0-9.0.—Service, relayed from St. Martin-in-the-Fields. S.B. from London.

- 9.0. **Opera and Oratorio.**
 EDWIN HARVEY (Tenor).
 THE "EZY" ORCHESTRA.
 Conductor, HARRY MOETIMER.
 The Orchestra.
 Symphony (Hymn of Praise) Mendelssohn
 Edwin Harvey.
 "O Paradise" ("L'Africain") Meyerbeer
 "Ah! Fairest Son" ("Romeo and Juliet") Gounod
 The Orchestra.
 Selection, "The Huguenots" Meyerbeer
 Edwin Harvey.
 "When the Stars Were Brightly Shining"
 ("Tosca") Puccini
 "Lohengrin's Farewell" Wagner
 10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Local News.
 10.10. The Orchestra.
 Selection, "Tosca" Puccini
 Overture, "The Messiah" Handel
 10.30.—Close down.

5NO NEWCASTLE. 403 M.
 3.30-5.30.—RUSSIAN PROGRAMME. S.B.
 from London.

- 8.30. THE APOLLO MALE QUARTET.
 Hymn, "Soldiers of Christ Arise" (A.
 and M., No. 270).
 Bible Reading.
 Anthem, "Holy Night Within Thine Breast"
 Beethoven
 Religious Address by the Rev. REEVE
 BUTTER.
 Hymn, "My God, My Father, While I
 Stray" (A. and M., No. 364).
 Prayer.
 Vesper.

CHARLES HEDGES (Tenor).
 ALFRED M. WALL (Violin).
 OLIVE TOMLINSON (Pianoforte).

(Continued in next column.)

HIGH-POWER PROGRAMME.

The letters "S.B." printed in Italics in these programmes
 signify a Simultaneous Broadcast from the station men-
 tioned.

5XX. 1,609 M.**SUNDAY, June 14th.**

3.30-5.30.—Programme S.B. from London.

MONDAY, June 15th.

6.0-11.0.—Programme S.B. from London.

TUESDAY, June 16th.

6.0-8.0.—Programme S.B. from London.

ANNE THURSFIELD (M mezzo-Soprano).
 THE AEOLIAN PLAYERS.
 CONSTANCE IZARD (Violin).
 REBECCA CLARKE (Viola).
 JOSEPH SLATER (Flute).
 GORDON BRYAN (Pianoforte).

8.0. Sonata in C for Flute, Violin, and Piano
 Frederick Bach
 Allegro; Andante; Rondo Allegretto.
 (First performance in London).
 Constance Izard and Rebecca Clarke.
 Passacaglia for Violin and Viola alone
 Handel-Matvorsen

8.31. "From My Window," by Philomena.
 S.B. from London.

8.30. Anne Thursfield.
 Three Old English Songs for Voice and
 Violin Rebecca Clarke
 "It Was a Lover and His Lam," "Phyllis
 On the New-Made Hay," "The Tailor
 and his Mouse."
 (Violin, Constance Izard).

Serenade in G for Flute, Violin, and Viola,
 Op. 141a Max Reger

(Continued from the previous column.)

9.0. Alfred M. Wall.
 Sonata for Violin and Piano in E Minor
 Bach
 Allegro; Adagio mai non tanto; Alla-
 manda; Gigue.

9.10. Charles Hedges.
 Walsmar's Love Songs from "Gurrelieder"
 Schenberg
 "Around God's Throne the Angels
 Dance."
 "How Wondrous Art Thou, Love."

9.20. Olive Tomlinson.
 "Sonatina" Savet
 "L'île Joyeuse" Debussy

9.30. Alfred M. Wall.
 Andante Pugnani
 Adagio and Gigue Tartini

9.40. Charles Hedges.
 "Sorrow, Stay" Dowland
 "My Lovely Celia" Munro
 "The Angler's Song" Lawes
 "I'll Sail Upon the Dog-Star" Purcell

9.50. Alfred M. Wall.
 Sonata in B Flat Locatelli

10.0.—WEATHER FORECAST and NEWS.
 S.B. from London. Local News.

10.16. Charles Hedges.
 Recit., "Deeper and
 Deeper Still" ("Jephtha")
 Aria, "Waft Her,
 Angels, to the Sky" Handel

10.20.—Close down.

2BD ABERDEEN. 495 M.
 3.30-5.30.—Programme S.B. from London.

6.0-9.0.—Service. S.B. from London.

**CHAPPELL
 and
 WEBER**

pianos are in use at the
 various stations of the
 B.B.C.

Gordon Bryan.

Theme Varié Paderewski

9.0. Anne Thursfield.

Shakespearean Songs.

"O Willow, Willow" Traditional

"Ariel's Mockery" Gordon Bryan

"Orpheus" Camille Saint-Saëns

"Should He Upbraid?" Bishop

Joseph Slater and Gordon Bryan.

Sonata in E Flat for Flute and Piano

J. S. Bach

Andante and Scherzetto for Flute, Violin,

and Piano, Op. 6 Henri Bataud

9.30-12.0.—Programme S.B. from London.

WEDNESDAY, June 17th.

6.0-11.0.—Programme S.B. from London.

THURSDAY, June 18th.

6.0-11.30.—Programme S.B. from London.

FRIDAY, June 19th.

6.0-9.0.—Programme S.B. from London.

9.0.—Speeches by the LORD CHANCELLOR
 and the LORD CHIEF JUSTICE at the
 Lord Mayor's Banquet to B.M. Judges,
 relayed from the Mansion House.

10.0-11.0.—Programme S.B. from London.

SATURDAY, June 20th.

6.0-9.0.—Programme S.B. from London.

9.0-10.0.—MUSICAL COMEDY. S.B. from
 Glasgow.

10.0-10.30.—Programme S.B. from London.

10.30-12.0.—THE SAVOY BANDS. S.B. from
 London.

9.0. The Cantata,
 "At the Feet of the Cross"
 (Deeruk).

Soloists:
 ALICE FETTES (Soprano);
 CONNIE SOUTAR (Soprano);
 JESSIE A. DAVIDSON (Contralto);
 GWYNETH HOPKINS (Contralto);
 ALEX. LEITCH (Tenor);
 WILLIAM F. GARDNER (Baritone);
 MCKENZIE FORBES (Baritone).
 THE ABERDEEN MADRIGAL CHOIR.
 THE WIRELESS ORCHESTRA:
 Conductor, ARTHUR COLLINGWOOD.

9.40.—GEMS FROM ORATORIO. S.B. from
 London.

10.0.—WEATHER FORECAST and NEWS.
 S.B. from London. Local News.

10.15.—Gems from Oratorio (Continued).

10.30.—Close down.

5SC GLASGOW. 422 M.

3.30-5.30.—Programme S.B. from London.

8.0-9.0.—Programme S.B. from London.

9.0. "Stabat Mater"

(Rossini).

S.B. to Dundee.

THE STATION CHOIR:

THE STATION ORCHESTRA:

Conducted by

HERBERT A. CARRUTHERS.

AMY MURDOCH (Soprano).

JOSEPHINE MACPHERSON.

(M mezzo-Soprano).

JOHN COURTENAY (Tenor).

WALTER CAMPBELL (Bass).

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Programme S.B. from London.

10.30.—Close down.

WIRELESS PROGRAMME—MONDAY (June 15th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 537.

2LO LONDON. 366 M.

3.15-3.45.—Transmission to Schools: Mr. E. Kay Robinson, "Flies Which Bite."

4.0.—Time Signal from Greenwich. "Vogue" and "Vanities," by Carmen of Cockaigne, Military Band, relayed from the Lake Roadstand at the British Empire Exhibition, Wembley. "Any Work is a Woman's Work," by Margot Harons.

5.0.—An Hour's Dance Music.

6.0.—CHILDREN'S CORNER: Music by Auntie Sophie (Request Items). "Brer Bear Catches Brer Bull-Frog." "More About Bees," told by Catherine Wiens.

6.25.—Children's Letters.

6.30.—Appeal and Concert by Prominent Artists on behalf of Evelina Hospital.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. W. M. R. PRINGLE, "Doings and Personalities in Parliament," S.B. to all Stations.

7.25.—Music. S.B. to all Stations except Belfast.

7.40.—Topical Talk.

Grieg.

AN ANNIVERSARY PROGRAMME.

ANNETTE BLACKWELL (Soprano),
MAURICE COLE (Solo Pianoforte),
WINIFRED SMALL (Solo Violin).

8.0. Winifred Small and Maurice Cole.
Sonata in G, Op. 13, for Violin and Piano.
Lento doloroso—allegro vivace; Allegretto tranquillo; Allegro animato.

8.20 (approx.). Annette Blackwell.

"Love"
"A Swan"
"Two Brown Eyes"
"Wood Wanderings"
"The First Meeting"
"Good Morning"

8.30. A Concert of

Syncoated Symphonic Music

by
THE SAVOY ORPHEANS'
AUGMENTED SYMPHONIC
ORCHESTRA

(Musical Director—DEBROY SOMERS),

and

THE SAVOY HAVANA BAND
(Musical Director—CYRIL RAMON
NEWTON).

Relayed from the Savoy Hotel, London.

S.B. to other Stations.

Including the First
Performance in Great Britain of
"THE RHAPSODY IN BLUE,"

by

George Gershwin.

With the Composer at the Piano.

This item being given in conjunction with
The Gramophone Company—His Master's
Voice.

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN. S.B.
to all Stations.

Mr. SPENCER J. PORTAL, Chairman,
Trustees Savings Bank Association, on
"Savings Banks." S.B. to all Stations.
Local News.

10.30. Special Feature.

S.B. to all Stations.

Details of this transmission will be
announced through the microphone, and
will appear in the Daily Press.

11.0.—Close down.

5TF BIRMINGHAM. 479 M.

3.30-4.30.—The Station Wind Quartet. Muriel
Normansell (Contralto).

4.45.—WOMEN'S CORNER: Sidney Rogers,
F.R.H.S., Topical Horticultural Hints—
"The Care of Fruit Trees in Summer."
Eileen Barwell (Mezzo-Soprano).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. W. M. R. PRINGLE. S.B. from
London.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

Music and Plays.

THE STATION ORCHESTRA.
THE STATION COMPANY OF
PLAYERS:

Directed by WILLIAM MACREADY.

8.0. The Orchestra.
Suite, "Rustic Revels"..... Fletcher
"Dance on the Green"; "At Quality
Court"; "All the Fun of the Fair."

8.15. The Players
in

"A FEW MORE LOYALTIES."

A Drama in One Act by
W. F. Garrod.

Marguerite (Rachel's Maid) BERYL ABBOTT

Rachel Mendelssohn EDNA GODFREY-TURNER

Isaac Mendelssohn (A Country Gentleman) WILLIAM MACREADY

Donald Ransy, F.O.S. (Their Guest) JOSEPH LEWIS

Ferdinand Levinsky (Another Guest) FRANK V. FENN

Scene: A Bedroom at Mile End Court near

Brighton on a night in very early April.

8.45. The Orchestra.

Minuet..... Elgar

Waltz, "España"..... Wagner

Selection, "The Tales of Hoffmann"..... Offenbach

8.15. The Players

in

"THE HOMECOMING."

A Dramatic Episode in One Act by
W. F. Garrod.

Ebenezer Goodman... JOSEPH LEWIS

Mary (His Wife) EDNA GODFREY-TURNER

Enoch (Their Son) WILLIAM MACREADY

Alice..... BERYL ABBOTT

Bill..... FRANK V. FENN

Scene: A cosily furnished parlour behind a

small shop in a mean district of London.

9.45. The Orchestra.
Selection, "My Lady Molly"..... Jones

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. SPENCER J. PORTAL. S.B. from
London.

Local News.

10.30.—Programme S.B. from London.

11.0.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Cookery Talk to Women by Ada Feather-
stone. THE ROYAL BATH HOTEL
DANCE ORCHESTRA, relayed from
King's Hall Rooms. Musical Director,
DAVID S. LIFF. Alfred Winsor (Bari-
tone).

5.0.—CHILDREN'S CORNER: Songs and
Stories, etc.

5.30-5.45.—Children's Letters.

6.30.—Music.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. W. M. R. PRINGLE. S.B. from
London.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

8.0.—GRIEG PROGRAMME S.B. from
London.

8.30.—SYNCOATED SYMPHONY PRO-
GRAMME. S.B. from London.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. SPENCER J. PORTAL. S.B. from
London.

Local News.

10.30.—Programme S.B. from London.

11.0.—Close down.

5WA CARDIFF. 353 M.

2.30.—Organ Recital, relayed from the Capitol
Cinema.

3.0-4.0.—The Station Orchestra. Conductor,
Warwick Braithwaite.

5.0.—"SWAS" "FIVE O'CLOCK."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—Teens' Corner: Stamp Talk.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. W. M. R. PRINGLE. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. GUY POCOCK: "The Little Room,"
RUBY SHEPHERD (Contralto).

SYDNEY CHARLES (Tenor).

PETER BERNARD

(Speciality Entertainer).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

8.0. The Orchestra.

"Keltic Suite"..... Faulds
"The Clan"; "A Lament"; "The
Call."

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

Liverpool's Children's Orchestra.

THE Children's Orchestra, under the direction of "Uncle Toby," is now quite a familiar and very popular feature at the Liverpool

It consists of a dozen young performers between the ages of thirteen and seventeen, and contains violin, 'cello, double bass, and flute. The Orchestra has broadcast in the Children's Corner on several occasions, and has given afternoon concerts. In addition, the young people play some light music occasionally in the early part of the evening, and will be heard before very long in the evening programme.

The Luck Brownie at Newcastle.

It was last summer that I caught our Luck Brownie (writes Auntie Kirsten, of Newcastle). He was living in a cot one on the moors with a shepherd and his wife, and spoiling their night's sleep by throwing the pots and pans about and kicking the baby's toes, so that they were very glad to be rid of him. I brought him to the studio in a great deep jar with his name—

Luck Brownie—"painted on it, and though sometimes he made us Uncles and Aunties a terrible dance, yet we wouldn't be without him for worlds.

He is so proud of his jar that he seldom comes out of it, even when he is talking, and that is why his voice goes rolling round and round in that very funny way.

There is no end to his tricks. Once he turned all the studio furniture alive, and they made such a din that the poor microphone's nerves were terribly shaken. Thus very week he took the form of one of our dear little nieces, and he behaved so shockingly that her family were amazed and grieved. We may get him tamed in time, however, for he is really a nice little Brownie—when he is good.

The Queen of the Fairies.

It is now some weeks since the Queen of the Fairies first made her appearance in the studio

at Leeds Bradford, and was heard over the microphone.

She was then introduced to her new subjects the Wireless Fairies, and now every Thursday she takes us all for trips to Fairyland and introduces us to all sorts of interesting people, whom we knew very little about before. It is really quite exciting because, of course, we never know, not I we actually arrive in the studio on Thursday just where she will take us or what fresh people we shall meet. We were introduced to her in the first place by Uncle Toby.

"The Sunshine Trio."

Children sometimes complain that they are packed off to bed long before the Savoy Bands take their place in the programme, so they never seem to hear any of the dance music about which the grown-ups are always talking. To-night Friday, June 12th, however, a special dance programme for the children will be given at Manchester by the popular "Sunshine Trio."

As well as modern dance music, there will be found for a few of the old-fashioned barn dances and polkas.

"Good Listeners."

Can you think of a word, the first part of which means a cook, the second a piece of land, and the whole a manufacturing town in England?

No, this is not a cross word puzzle. It is simply one of the questions that the children answer in the Aberdeen competitions. And they do answer them very well indeed. The competitions aren't at all easy—much too hard for the Aunts and Uncles! But there is very often a tie for the first place with every question solved. Sometimes the competitions are musical and these are very popular. The children not only discover the names of tunes, but they are asked to say what they think the composer meant when he wrote the pieces, and the interesting answers show that some of the members of the Aberdeen Radio Circle are very good listeners indeed.

the park. He was at school, so it was only on half holidays that he was able to come. Sometimes he would bring a paper bag of peanuts and they would feed the squirrels, which were very tame, and would even crawl along the seat and take the nuts out of the bag if you stuck it in your jacket pocket with the top showing. The big wood-pigeons were also very fond of these nuts, and would pick them out of your hand.

Well, one fine Saturday afternoon, Basil found Lena on the usual seat, looking rather glum, for Dorothy was very peevish, and kept trying to fidget out of the pram.

"Hello!" he cried, joyfully, "I've got some money—let's have a boat out for an hour."

"How can I?" asked Lena, crossly. "You know I can't leave the baby."

"What a nuisance," said Basil. "It's such a lovely afternoon for a row, and we could explore the island."

There was a mysterious island in the middle of the lake, covered with bushes and trees—the very place for playing at "Indians" or "Pirates."

"I'll mind the baby for you, my dear," said a pleasant-looking woman who was sitting at one end of the seat. "You run along with your friend and enjoy yourself."

Are you sure you don't mind?" said Lena, jumping up. "It is kind of you, and I won't be away long."

"That's all right, my dear, I'll sit here and watch you," and the woman moved and sat in Lena's seat.

They had a jolly time on the lake, and landed

Excellent Promises.

Cardiff Kiddiewinks are now Radio Sunbeams as well as Kiddiewinks, and will be proud of the second title, especially when they are able to display a very charming Badge to their friends.

The badges will be sent only to those who apply to "I Promise" Cardiff, and return the duplicate to the Cardiff Station. We feel sure that our special Postman will have a busy time during the next few weeks. Here are the promises:—

Is one of "SWA'S" Radio Sunbeams, I promise:—

1. To do all I can to keep cheerful and healthy.
2. To do my best to bring delight into the lives of other children.
3. To be kind to animals.
4. To try to make my home, school, and surroundings beautiful; and certainly not to throw any rubbish, such as crockery, tin, papers, etc., into the streets about my home, or over the countryside.
5. With my aunts and uncles of SWA to look for beauty in books, pictures, and in all things of our daily life, and to be a loyal member of the ring of Radio Sunbeams.

The Scottish Half-Hour.

A popular feature of the Children's Corner at the Edinburgh Station is the Scottish Half-Hour, which is from 5.0-5.30 every Wednesday. During this period the transmission is entirely devoted to songs, recitations, character sketches, and so forth dealing with Scotland.

Some of the most popular songs, such as "We'll a Gane to Melv He Castle," "The Road to the Isles," "The Wee Cooper o' Fife," and "The Lum Hat Wanten a Croon," are asked for again and again, and the Station Auntie and Uncles are hard put to it to be firm with their young listeners and usually relent in the end.

LENA LOSES THE BABY.

By A. COLEMAN HICKS.



"I'll mind the baby for you, my dear."

who was married, and could keep her in order.

More than anything, she disliked her duty of taking her little niece, Dorothy, aged two, for an airing in her perambulator—for though only thirteen, she was already an aunt, which, of course, added to her importance.

She would take Dorothy into a pretty park, near their house, and liked to sit by the lake and watch the boats, and all sorts of water fowl, swans, geese, ducks, moorhens, divers, especially the latter, who were always disappearing under water and coming up again in quite another place.

She and her friend Basil sometimes met in

on the island to play hide-and-seek, though their game was cut short by an angry keeper, who shouted at them from the bank to "come off out of it," and asked in a very unkind way, Lena thought. If they couldn't read the notice.

As a matter of fact, they had not seen it. Then Lena remembered her charge, and hurried Basil to the landing stage, thence to the seat where she had left the perambulator—but neither the pram, Dorothy, nor the woman could be seen anywhere.

"Oh, dear, oh, dear, this serves me right!" sobbed Lena, and, turning a deaf ear to Basil's somewhat foolish suggestion that they might have fallen into the lake, she rushed up to the keeper, who was still strolling aimlessly about.

"Yes, I saw the lady who was sitting here. She went off about half-an-hour ago with the baby. I thought she was your mother," he said in answer to her question.

There was nothing to do but to run home as fast as she could, while Basil searched in the park.

Arrived breathless at the house, he she rushed, and there, to her astonishment and delight, sat Dorothy's old nurse, talking to her sister, who was holding Dorothy in her arms.

"You are a very naughty girl, Lena. If Nurse Podger here had not been walking in the park and come up just in time, that horrid woman would have taken baby away, and we might have never seen her again. Now, you must go straight to bed as a punishment, and I shall never trust darling Dorothy out with you again."

WIRELESS PROGRAMME—WEDNESDAY (June 17th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 537.

2LO LONDON. 365 M.

- 3.15-4.15—Transmission to Schools: Mr G. A. L. M. A. L. S. B. to all Stations.
- 4.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Joseph Yates (Baritone). "My Part of the Country," by A. Bonnet Lalard. "A Queen's Day in Ancient Spain," by Ethel M. Hewitt.
- 5.0.—An Hour's Dance Music.
- 6.0.—CHILDREN'S CORNER: Plans in provisions by Uncle Jack. "Billy Bumpkin and the Fairies," told by Auntie Yvette. Recitation by Mary Lawson.
- 7.30-8.0.—Children's Letters.
- 7.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and NEWS. S.B. from London.
- 7.25.—The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to other Stations.
- 7.30-7.55.—Mr. HERBERT FRYER. A Talk on "The Piano," with Musical Illustrations. S.B. to other Stations.

Symphony Concert.

NORMAN ALLIN (Bass)
THE WIRELESS SYMPHONY ORCHESTRA

Conducted by Sir LANDON RONALD.
(Note: Gounod was born June 17th, 1818.)

- 8.0.—Overture, "The Orchestra."
Overture, "The Orchestra."
"Jules" (from "Mors et Vita") Gounod
Norman Adin (with Orchestra).
Aria, "The Call of Gold" ("Faust")
Aria, "The Call of Gold" ("Faust")
b 20.—The Orchestra.
Ballet Music from "Faust" (Gounod)
Funeral March of a Marionette (Norman Adin with Orchestra).
Aria, "She Alone Charmeth My Sadness" (Gounod)
The Orchestra.
"Dance des Bacchantes" (Norman Adin and Orchestra).
5.57.—Symphony No. 13 in G (Haydn)
6.15 (approx.)—Suite, "Casse Noisette" (Tchaikovsky)
Norman Adin.
"Could I But Express My Song" (Malashuk)
"The Clock" (Liszt)
"To the Forest" (Tchaikovsky)
The Orchestra.
Overture, "Zampa" (Herold)

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and NEWS. S.B. from London.

Prof. R. PEERS, M.A., "The Elements of Social Well-Being: Harmony in Economic Relationships" (7). Followed by Studio Discussion with Prof. H. A. B. W. L. Y. A. A. Mr. V. DE SOLA P. A. M. A. Mr. A. R. HAYDON. B. S. (2nd) and Mr. NEIL WRIGHT M.A. S.B. from Nottingham.

Local News.

10.35.—The Weekly Feature.

S.B. to all Stations.

Details of this transmission will be announced through the microphone and will appear in the Daily Press.

11.0.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.30-4.30.—The Station Pianoforte Quartet.
4.45.—WOMEN'S CORNER: Mr. H. G. Sear, "The Evolution of the Wax," With Illustrations at the Piano by Nigel Dandaway.

3. CHILDREN'S CORNER

- 6.0-8.5.—Children's Letters
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
"The Man and the Moment." S.B. from London.
7.25.—Mr. HERBERT FRYER. S.B. from London.

Light English Music.

THE STATION ORCHESTRA.
HILINA TAYLOR (Soprano).
BEATRICE EVFJINE

(Solo Violoncello).

YVETTE (The Quaint Comedienne).

- 8.0.—The Orchestra.
Overture, "The Miller and His Men" (Bishop)
Henry Taylor.
"Come, Ladies and Lads" (arr. West)
"In My Holiday Gown" (arr. Ferrari)
"As I Walked Thro' the Meadow" (arr. Sharp)
"Wiggle Taggle Gipsies" (arr. Sharp)
8.25.—The Orchestra.
Suite, "In Days of Romance" (arr. Harding)
Morris Dance, Gavotte, Barcarolle, Valse, Tarentelle.

Yvette

"Does a Little Shopping"

Beatrice Evaline

Two Movements from Sonatas in D Major (Britten)

- 8.10.—The Orchestra.
"Chiddingfold Suite" (Dunbar)
Maiden Dream, Dravids and Fauns.
The Maidens' Army. Vision of
Rivers, etc. Maximo Dance
Lillian Taylor
Speak Music (Elgar)
Yvette
"Come Sit" (Elgar)
"Shy One" (Clarke)
Blow, Blow, Thou Winter Wind (Quilter)

- 9.35.—Beatrice Evaline.
"Cradle Song" (Frank Bridge)
Maiden (Ethel Burdett)
"Idylle" (Hamilton Hardy)
March, "Crown of India" (Elgar)
10.0.—WEATHER FORECAST and NEWS. S.B. from London.
Prof. R. PEERS. S.B. from Nottingham.
Local News.
10.35.—Programme S.B. from London.
11.0.—Close down.

6BM BOURNEMOUTH. 366 M

- 3.45.—Fashion Talk to Women by Renee Durand. Orchestra relayed from the Bungalow Café, Southampton. Musical Director, Arthur Pickett.
5.0.—CHILDREN'S CORNER. Uncle Jack's Fairy League Talk.
5.30-5.45.—Children's Letters.
6.30.—Music.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
"The Man and the Moment." S.B. from London.
7.25.—Royal Horticultural Society Talk. S.B. from London.
7.30.—Mr. HERBERT FRYER. S.B. from London.

Four Cameos.

WYNNE AJELLO (Soprano).
SPENCER COURTENAY (Tenor).
LILIAN EDWARDS (Elocutionist).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.

R.O. FRENCH OPERA

- The Orchestra.
Overture, "Mirella" (Gounod)
Wynne Ajello
"O Legère Hirondelle" ("Mirella")
Mirella's Song ("Carmen") (Beech)
Spencer Courtenay
"Ah! Départ Image Fair" ("Manon")
The Orchestra.
Selection, "Carmen" (Beech)
II
FRENCH OPERA
Wynne Ajello and Spencer Courtenay.
The Orchestra.
"The Beggar's Opera" (Gay)
"Merrie England" (Gay)

III. PETER PAN.

- Lilian Edwards and Orchestra
Songs for Orchestra (William Alwyn)
Peter Pan: "Tinker Bell"
Lost Boys in the Never-Never Land.
"Captain Hook"

IV. PUCK

- The Orchestra
Puck's Minstrel (Herbert Howells)
Wynne Ajello.
"Where the Bee Sucks" (Sullivan)
Excerpts from Shakespeare's "A Midsummer Night's Dream."
The Orchestra
Scherson ("A Midsummer Night's Dream") (Mendelssohn)

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. R. PEERS. S.B. from Nottingham.

Local News.

10.35.—Programme S.B. from London.

11.0.—Close down.

5WA CARDIFF. 353 M.

- 3.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
4.0.—Concert of Gramophone Records.
5.0.—SWAN LILY OF LORAIN.
6.30.—CHILDREN'S CORNER.
6.45.—"The Letter Box."
6.15-6.30.—"Teens' Corner: "Pigeons as Pets," by Mr. A. Kendrick.
6.45.—Local Radio Societies' Meeting.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
"The Man and the Moment." S.B. from London.
7.25.—Royal Horticultural Society Talk. S.B. from London.
7.30.—Mr. HERBERT FRYER. S.B. from London.

- Easthope Martin and His Music.
(All items accompanied by the Composer.)
SOPHIE ROWLANDS (Soprano).
HERBERT HEYNER (Baritone).
EASTROPE MARTIN (Solo Pianoforte).
CONSTANCE IZARD (Solo Violin).
THE STATION ORCHESTRA
Sophie Rowlands.
"Who Goes By?" (Poems by)
"A Far-Off Tide" (Helen Taylor).
"St. Nicholas' Day in the Morning" (With Orchestral Accompaniment.)
Constance Izard
and Easthope Martin.
Concert Piece for Violin and Piano, "From the Rialto."
Herbert Heyner.
Song Cycle, "The Way of a Ship" (Poems by G. Fox Smith). "Rosario" (Anchor Song). "Morning Watch" (from "The Crow's Nest"). "Sea Voices" (Outward Bound). "Cassy's Concertina" (A Song-ago Hornpipe). "Roll Along Home" (A Homing Chanty).
(With Orchestral Accompaniment.)
The Orchestra.
Conducted

WIRELESS PROGRAMME—WEDNESDAY (June 17th.)

The letters "L.O." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

THE LONDON RADIO REPERTORY PLAYERS

"A MONTH COME SUNDAY"
Written for Broadcast by
Ashton Pearse
Nance Tregenna, PHYLLIS PANTING
Tom Gregg, ASHTON PEARSE
Josiah Tregenna (Nance's Uncle)
DRELL & COURT OBLUM
Widow Bugg, MABEL CONSTANCE
Sings Josiah Tregenna's Garden on a
West Country Chiff
Directed by H. E. JEFFREY

"The Daughters" Poem by Wordsworth
"Volgare's Boat Song" Poem by L. Hope
"Maudslayi's Eve" Poem by
"At the Yew" Helen Taylor
"The Last Two Songs With Orchestral
Accompaniment"
Herbert Heyner

"Harvest Moon" Performance
"H-dign' and Ditchin'"
"Harpy of the Woodlark"
"The Holy Child"
Poem by Martin Luther, 1543
(The Last Two Songs With Orchestral
Accompaniment)
Herbert Heyner

"In Old Times" First Performance
"Savoury and Delectable"
"Musing Song"
Sophia Rowlands and
Herbert Heyner

"Who Goes A-Walking?"
Poem by Helen Taylor
Herbert Heyner

"Fairies" Poem by
"Hayfield Bells" Lillian
"Come to the Fair" Lillian
Taylor

10.0.—WEATHER FORECAST and NEWS
S.B. from London
Prof. R. PEARCE, S.B. from Nottingham
Local News.

10.35.—Programme S.B. from London.

11.0.—Close down.

22Y MANCHESTER. 378 M.

12.0.—A Few Mirthful Moments, relayed from
the Piccadilly Picture Theatre
The Black Dyke Mills Band: Con-
ductor Arthur O. Pearce, R.
4.30.—Laid from the Municipal Gardens,
Southport

3.30.—Broadcast for Schools (3.30), Mr.
T. A. Coward, M.Sc., "Some Mice and
Some Mice"
4.0.—Albert Holt (Tenor).
5.0.—Talk to Women.
5.30.—Children's Letters
5.45.—WOMEN'S CORNER
7.0.—WEATHER FORECAST and NEWS
S.B. from London
"The Man and the Moment" S.B. from
London

7.25.—Royal Horticultural Society Bulletin
7.35.—Mr. W. F. BLETCHER
Spanish to the U.L.O. Spanish Talk.

Light Music, Songs and Humour.
ANDREW SHANKS (Baritone)
PETER BERNARD (Speciality Enter-
tainer)

THE "LIZ" LIGHT MUSIC OCTET

Overture, "The Marriage of Figaro"
Waltz, "Nights of Gladness"
Peter Bernard
"Save a Little Sunshine For a Rainy Day"
"Gipsy Lady"
"The Swan"
Suzette-Suzette

8.30 (approx.). Andrew Shanks
"Young Boat Song" (Champion-Korn)
"Oh, Could I But Express in Song"
Onward Awake
The Octet
"Simotta"
Peter Bernard
"Mary of Mine"
"Don't Build a Wall Round the Girl You
Love"
"Humoresque"
Andrew Shanks
"Rosario"
"Morning Watch"
"Casey's Con."
"Poetic Suite"
Peter Bernard
"Kitty Day"
"Bombay Rose"
The Octet
"Love's Serenade" ("Serenade d'Amour")
Peter Bernard
"I Don't Care What I Do"
"What Could Be Sweeter Than That?"
10.0.—WEATHER FORECAST and NEWS
S.B. from London
Prof. R. PEARCE, S.B. from Nottingham
Local News.

5NO NEWCASTLE. 403 M.

7.4.—Orchestra relayed from Fenwick's Ter-
race Tea Room, London. Papers, Austin
M. Nunnery (Boss)
7.1.—CHILDREN'S CORNER
7.30.—Society Hour Mr. L. Orange
M.L. 1.30 P.M.
8.20.—Farmers' Corner: Prof. Gilchrist, Sea-
sonable Notes
9.0.—WEATHER FORECAST and NEWS
S.B. from London
"The Man and the Moment" S.B. from
London
7.14.—Royal Horticultural Society Talk
7.30.—Mr. HERBERT FRYER, S.B. from
London

Quintet.
(Born June 17th, 1818.)
CONSTANCE HAY (Contralto)
FREDERIC COLLIER (Baritone)
THE STATION ORCHESTRA
Conductor, EDWARD CLARK

8.0.—The Funeral March of a Marionette
Constance Hay
8.10.—When All Was Young
Friedrich Bruckner
8.20.—The Orchestra
"Jodel" ("Mors et Vita")
Frederic Collier
8.30.—Recit. Aria, "She Alone Charmed My
Senses" ("Irene")
The Orchestra
8.40.—"Marche Pontificale"
Constance Hay
8.50.—"Angel Wings"
Frederic Collier
9.0.—"Vulcan's Song" ("Plutonium and Lancelot")
The Orchestra
9.1.—Ballet Music from "The Queen of Sheba"
The details will be announced through the
microphone.
10.0.—WEATHER FORECAST and NEWS
S.B. from London
Prof. R. PEARCE, S.B. from Nottingham
Local News.
10.35.—Programme S.B. from London.
11.0.—Close down.

2BD 495 M

1.0.—Special Morning Trans-
Gramophone Music
Light Programme.
1.30.—THE THREE ACOES CONCERT
PARTY
In Music, Mirth and Merriment
4.0.—THE WIRELESS ORCHESTRA
Selection, "The Balkan Princess"
March, "Adolphe"
4.15.—The Three Acoes
Present a Musical Scene
"COLOUR IMPRESSIONS"
"Roses"
"Down on the Home Poles"
GREEN { "Spring As It Should Be" } Henry
BLACK { "Spring As It Is" } Lee
YELLOW { "The Mad of Yoke" } Fatter and Jukes
BLUE—"Rock-a-Bye, My Baby Blues"
1.15.—F. 1.15 P.M.
1.30.—CHILDREN'S CORNER
1.40.—Society Hour (Chatterbox)
1.50.—WALLER FORECAST and NEWS
S.B. from London
"The Man and the Moment" S.B. from
London
2.0.—Music
2.40.—Mr. G. R. LESLIE MILLER, G.S.A. Dip-
lomate in Art
3.0.—Programme S.B. from Glasgow
4.0.—WEATHER FORECAST and NEWS
S.B. from London
Prof. R. PEARCE, S.B. from Nottingham
Local News.
4.35.—Programme S.B. from London.
5.0.—Close down.

55C GLASGOW. 422 M.

11.30.—1.40 P.M. Major Trans-
Gramophone Music
2.0.—Broadcast to Schools
4.0.—The Wireless Quartet Isaac Loomis
(Solo Violin)
4.15.—WOMEN'S HALF HOUR
5.15.—CHILDREN'S CORNER
5.30.—Weather Forecast for Farmers
5.40.—Programme S.B. from London
Music
ANNIVERSARIES
Mr. W. J. MACKIE "The
Spirit of Vision in Art"
Orchestral and Vocal Evening.
S.L. to Aberdeen, Edinburgh and Dundee,
THE STATION SYMPHONY
ORCHESTRA
Conductor, L. J. COLLIER
5.50.—Fantasy on Irish Folk Songs & Norman Hay
5.57.—Phyllis Has Such Charming Graces"
"Sally in Our Alley"
"The Mitered Boy"
8.12.—"Meditation"
Music Mosaic for young Orchestra
Irish Reel, "Molly on the Shore"
Symphony No. 8, Op. 93 in F Major Beethoven
6.30.—"To Dances"
"Crabbed Age and Youth"
"Love Went A-Riding"
9.15.—Overture, "Le Roi L'a Dit"
10.0.—WEATHER FORECAST and NEWS
S.B. from London
Prof. R. PEARCE, S.B. from Nottingham
Local News.
10.35.—Programme S.B. from London.
11.0.—Close down.

WIRELESS PROGRAMME—THURSDAY (June 18th.)

The letters L.O., printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 587.

2LO LONDON. 365 M.

2.00—*Time Signal* from Big Ben.

3.45—*Home-Making in Egypt, Turkey* (L.O.).
Stewart and Mr. R. E. Jeffery, "Shakespeare's Egypt."

4.0-5.0.—"Home-Making in Egypt, Turkey" (L.O.).
Featuring Music, "The Power of English Drama" (L.O.).

5.0-5.30.—*Children's Letters* (L.O.).
Magic Lamp, "Baby's Day, Baby's Night" by L. G. M., of the "Dyke Monk."

5.30.—*Children's Letters* (L.O.).

5.40.—*Music* (L.O.).

7.4.—*TIME SIGNAL FROM BIG BEN* (L.O.).

7.45.—*GENERAL NEWS BULLETIN* (L.O.).

7.50.—*Market Prices for Farmers* (L.O.).

7.15.—*FRENCH TALK* under the auspices of the French Consulate (L.O.).

7.30.—*Music* (L.O.).

7.40.—*Music* (L.O.).

7.45.—*Music* (L.O.).

7.50.—*Music* (L.O.).

7.55.—*Music* (L.O.).

8.0.—*Music* (L.O.).

8.05.—*Music* (L.O.).

8.10.—*Music* (L.O.).

8.15.—*Music* (L.O.).

8.20.—*Music* (L.O.).

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9.0.—*Music* (L.O.).

9.05.—*Music* (L.O.).

9.10.—*Music* (L.O.).

9.15.—*Music* (L.O.).

9.20.—*Music* (L.O.).

9.25.—*Music* (L.O.).

9.30.—*Music* (L.O.).

9.35.—*Music* (L.O.).

9.40.—*Music* (L.O.).

9.45.—*Music* (L.O.).

9.50.—*Music* (L.O.).

10.0 WEATHER FORECAST and NEWS.

10.05.—*Topical Talk* (L.O.).

10.10.—*THE SAVOY BANDS* (L.O.).

10.15.—*Close down* (L.O.).

6BM BOURNEMOUTH. 386 M.

4.0-5.0.—*THE BOURNEMOUTH MUNICIPAL* (L.O.).

4.05.—*Montague Birch* (L.O.).

4.10.—*Stories, etc.* (L.O.).

5.30-5.45.—*Children's Letters* (L.O.).

5.40.—*Weather Forecast and News* (L.O.).

7.15.—*FRENCH TALK* (L.O.).

7.25.—*Music* (L.O.).

7.40.—*Mrs. G. H. Bell* (L.O.).

8.0.—*STAR BALLAD CONCERT* (L.O.).

10.0.—*WEATHER FORECAST and NEWS* (L.O.).

10.05.—*Topical Talk* (L.O.).

10.10.—*THE SAVOY BANDS* (L.O.).

11.30.—*Close down* (L.O.).

5WA CARDIFF. 353 M.

4.0-4.30.—*HELENA TAYLOR* (L.O.).

4.30.—*THE STATION ORCHESTRA* (L.O.).

4.35.—*Conductor, WARWICK BRAITHWAITE* (L.O.).

4.40.—*Overture* (L.O.).

4.45.—*Helena Taylor* (L.O.).

4.50.—*"Hark, Hark, the Lark"* (L.O.).

4.55.—*"The Post"* (L.O.).

5.0.—*"Who is Sylvia?"* (L.O.).

5.05.—*"The Lark"* (L.O.).

5.10.—*"The Lark"* (L.O.).

5.15.—*"The Lark"* (L.O.).

5.20.—*"The Lark"* (L.O.).

5.25.—*"The Lark"* (L.O.).

5.30.—*"The Lark"* (L.O.).

5.35.—*"The Lark"* (L.O.).

5.40.—*"The Lark"* (L.O.).

5.45.—*"The Lark"* (L.O.).

5.50.—*"The Lark"* (L.O.).

5.55.—*"The Lark"* (L.O.).

6.0.—*"The Lark"* (L.O.).

6.05.—*"The Lark"* (L.O.).

6.10.—*"The Lark"* (L.O.).

6.15.—*"The Lark"* (L.O.).

6.20.—*"The Lark"* (L.O.).

6.25.—*"The Lark"* (L.O.).

6.30.—*"The Lark"* (L.O.).

6.50 WEATHER FORECAST and NEWS.

6.55.—*Topical Talk* (L.O.).

7.0.—*THE SAVOY BANDS* (L.O.).

7.05.—*Close down* (L.O.).

7.0 WEATHER FORECAST and NEWS.

7.05.—*Topical Talk* (L.O.).

7.10.—*THE SAVOY BANDS* (L.O.).

7.15.—*Close down* (L.O.).

7.40—Principal J. C. NEWSHAM, of Mon.

7.45.—*Modern Methods of Hay Making* (L.O.).

8.0.—*STAR BALLAD CONCERT* (L.O.).

10.0.—*WEATHER FORECAST and NEWS* (L.O.).

10.05.—*Topical Talk* (L.O.).

10.10.—*THE SAVOY BANDS* (L.O.).

11.30.—*Close down* (L.O.).

2ZY MANCHESTER. 378 M.

11.30-11.45.—*Concert by the "2ZY" Quartet* (L.O.).

11.45.—*Broadcast for Schools: Mr. E. G.* (L.O.).

11.50.—*What the Juvenile Empress* (L.O.).

12.0.—*Concert by the "2ZY" Quartet* (L.O.).

12.05.—*Concert by the "2ZY" Quartet* (L.O.).

12.10.—*Concert by the "2ZY" Quartet* (L.O.).

12.15.—*Concert by the "2ZY" Quartet* (L.O.).

12.20.—*Concert by the "2ZY" Quartet* (L.O.).

12.25.—*Concert by the "2ZY" Quartet* (L.O.).

12.30.—*Concert by the "2ZY" Quartet* (L.O.).

12.35.—*Concert by the "2ZY" Quartet* (L.O.).

12.40.—*Concert by the "2ZY" Quartet* (L.O.).

12.45.—*Concert by the "2ZY" Quartet* (L.O.).

12.50.—*Concert by the "2ZY" Quartet* (L.O.).

12.55.—*Concert by the "2ZY" Quartet* (L.O.).

1.0.—*Concert by the "2ZY" Quartet* (L.O.).

1.05.—*Concert by the "2ZY" Quartet* (L.O.).

1.10.—*Concert by the "2ZY" Quartet* (L.O.).

1.15.—*Concert by the "2ZY" Quartet* (L.O.).

1.20.—*Concert by the "2ZY" Quartet* (L.O.).

1.25.—*Concert by the "2ZY" Quartet* (L.O.).

1.30.—*Concert by the "2ZY" Quartet* (L.O.).

1.35.—*Concert by the "2ZY" Quartet* (L.O.).

1.40.—*Concert by the "2ZY" Quartet* (L.O.).

1.45.—*Concert by the "2ZY" Quartet* (L.O.).

1.50.—*Concert by the "2ZY" Quartet* (L.O.).

1.55.—*Concert by the "2ZY" Quartet* (L.O.).

2.0.—*Concert by the "2ZY" Quartet* (L.O.).

2.05.—*Concert by the "2ZY" Quartet* (L.O.).

Star Ballad Concert.

8.0-10.0

CARRIE TUBB.

DINH GILLY.

LEFF POLISHNOFF

THE GRESHAM SINGERS

STERNDAL BENNETT

THE SHAKESPEARE-RUTTERFORD

TRIO.

S.B. to other Stations.

10.0.—*TIME SIGNAL FROM BIG BEN* (L.O.).

10.05.—*WEATHER FORECAST and 2ND* (L.O.).

10.10.—*GENERAL NEWS BULLETIN* (L.O.).

10.15.—*Market Prices for Farmers* (L.O.).

10.20.—*Close down* (L.O.).

5IT BIRMINGHAM. 479 M.

3.30-4.30.—*The Station Piano Quintet* (L.O.).

4.35.—*W. M. F. S. N. E. (of the Birmingham)* (L.O.).

4.40.—*Phillips, F. B. A. S. (of the Birmingham)* (L.O.).

4.45.—*Phillips, F. B. A. S. (of the Birmingham)* (L.O.).

5.15.—*CHILDREN'S CORNER* (L.O.).

6.0-6.5.—*Children's Letters* (L.O.).

7.0.—*WEATHER FORECAST and NEWS* (L.O.).

7.05.—*Topical Talk* (L.O.).

7.10.—*THE SAVOY BANDS* (L.O.).

7.15.—*Close down* (L.O.).

7.20.—*Music* (L.O.).

7.25.—*Music* (L.O.).

7.30.—*Music* (L.O.).

7.35.—*Music* (L.O.).

7.40.—*Music* (L.O.).

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11.05.—*Music* (L.O.).

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11.50.—*Music* (L.O.).

11.55.—*Music* (L.O.).

12.0.—*Music* (L.O.).

12.05.—*Music* (L.O.).

12.10.—*Music* (L.O.).

12.15.—*Music* (L.O.).

WIRELESS PROGRAMME—THURSDAY (June 18th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The Times and
Present a Musical Scene
COLOUR IMPRESSIONS.

R.D. { Bones Sterndale Bennett
Down on the Boko Pok.
Potter and Ink.

GREEN { Spring As It
Is
Spring As It
Sh. d. It. Henry

BLACK: "Epitaphs" Fretton and Lee

YELLOW { The Maid of
Yokohama
"China" Juk.

BLUE: Rock-a-lay M. L. A. Jones

9.0.—Programme S.B. from London

10.0.—WEATHER FORECAST and NEWS
S.B. from London
Topical Talk. S.B. from London
Local News

10.30 THE SAVOY BANDS. S.B. from
London

11.30—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0. Davina Dance Trio. Annie Clark
(Contralto). Feta on Topic. Feta
M.P. Physical Education for Young
People.

5.30-6.0.—CHILDREN'S CORNER J. G.
Barnett on "The Wandering Minstrel"

6.15. Boys Brigade News Bulletin: George
Bennett Mitchell, M.B.E., D.L., Ba-
talion President, on "Camp from the
inside of a Scrapnet"

6.30. Steadman's Symphony Orchestra, relayed
from the Electric Theatre.

7.0. WEATHER FORECAST and NEWS
S.B. from London
Market Prices for Farmers. S.B. from Lon-
don

7.15.—FRENCH TALK. S.B. from London

30 Music. S.B. from London.

7.40. Talk under the auspices of the Royal
Horticultural Society of Aberdeen. Mr.
JAMES DUNLAN, President of the
Aberdeen Working Men's Natural History
Society, on "The Natural History of
Plants."

Song Recital.

FLORA BLYTHMAN (Contralto)
FREDERIC COLLIER (Baritone)
A. M. HENDERSON (Solo Pianoforte)

8.0. Flora Blythman.

"Remember Me, Dear Friend" Sharpe
"The Glory of the Sea" Sanderson
"When All Was Young" Onward

8.15. Frederic Collier

Border Ballad Cowen
The Jolly Tinker Newton
"Old Barty" Grant
"From Oberon in Fairyland" Slater

8.30. A. M. Henderson

Some Modern Composers.

Poland.
Romantic Appassionata in B Minor
Scharwenka

Russia.
Basso Cantabile Arensky
J. G. Orontale Aronov
Prelude in G Sharp Minor Bachmanov

Finland.
Melody Heikkinen
Minuet in D Palmgren

9.0. Flora Blythman

"As I Went A Roaming" Brahe

"Forget All Your Troubles" St. Quentin
Thoughts Have Wings Lehmann

9.1. The Wedding of Sara Lee

Home is Calling
The Curfew Has Hope Martin

9.30. A. M. Henderson

Norway
Marche Grotesque Sanding
France

Transcript of a Bourne by Bach

Barenboim in F Sharp Minor Godard

"The Gullwing's Lake Water" Godard

Romance in D Flat Cyril Scott

Scotland
Pland Dance
Dirk Dance Macdonald

10.0.—WEATHER FORECAST and NEWS.
S.B. from London

Topical Talk. S.B. from London

Local News

10.30.—THE SAVOY BANDS. S.B. from
London

11.30.—Close down

5SC GLASGOW. 422 M.

Humour and Song.

MIDDLETON WOODS

Entertainer Away From the Piano)

JAMES NEWALL (Tenor)

PETER BERNARD (Specialty Pianist)

3.30. Peter Bernard.

"Save a Little Squash for a Rainy Day"
Irving Menzies

Mary of Mine End Thursday

EVENTS OF THE WEEK.

SUNDAY, June 14th.

LONDON, 3.30. Russian Programme.

LONDON, 5.0. Gems from Oratorio.

BIRMINGHAM, 3.30. Classical Favour-

ites.

BOURNEMOUTH, 9.0. Oratorio, "The

Creation" (Haydn).

MANCHESTER, 9.0.—Opera and Ora-

torio.

ABERDEEN, 9.0. Cantata, "At the

Foot of the Cross" (Dvorak).

GLASGOW, 9.0.—"Stabat Mater" (Ros-

sini).

MONDAY, June 15th.

LONDON, 8.30.—GERSHWIN, A Concert

of Syncopated Symphonic Music at his

Reception. Relayed from the Savoy

Hotel. S.B. to other Stations.

TUESDAY, June 16th.

ALL STATIONS except "5XX," 8.0.

Variety Programme.

ALL STATIONS, 9.30 and 10.40. The

Aldershot Command Searchlight Tattoo.

Musical Bands of 1,200 Instrumentalists.

Relayed from Aldershot.

"5XX," 8.0. Chamber Music.

MANCHESTER, 1.15. Midday Concert,

relayed from the Lesser Free Trade

Hall.

WEDNESDAY, June 17th.

LONDON, 8.0. Council's Anniversary

Symphony Concert, conducted by Sir

LONDON RONALD.

BIRMINGHAM, 8.0.—Light English

Musical.

BOURNEMOUTH, 8.0.—"Four Cam-

eros" Opera, French and English,

"Peter Pan," and "Puck."

CARDIFF, 8.0. Easthope Martin's

"Gipsy Lady" R. Althorn
"Don't Build a Wall Round the Girl You
Love" C. A. Arthur

3.45. M. J. B. W. 105

Character Chats Song and Story

4.0. James Newall

Heart's Desire John Ireland

N. Happy P. Bridge

4.10. Peter Bernard

Kentucky, Dixie Way C. Goetz

Bombay Rose John Kent

What Could Be Purer Than That?

Carl Thurston

The Hen House Blues M. J. B. W. 105

4.2. James Newall

My Queen M. J. B. W. 105

The Fair M. J. B. W. 105

4.3. M. J. B. W. 105

M. J. B. W. 105

More Character Songs

4.45. W. MEN'S HALF HOUR S. and C. on

"Two Types of Women."

5.15.—CHILDREN'S CORNER

5.0-5.5.—Weather Forecast for Farmers.

7.0. WEATHER FORECAST and NEWS

S.B. from London

Market Prices for Farmers. S.B. from

London

7.15.—FRENCH TALK. S.B. from London

7.30. Music. S.B. from London

7.40. Mr. JAMES CLARK, M.P., D.Sc., on

"Ar. ma. Life."

8.0. STAR BALLAD CONCERT. S.B. from

London

10.0. WEATHER FORECAST and NEWS

S.B. from London

Topical Talk. S.B. from London

Local News

10.30.—THE SAVOY BANDS. S.B. from

London

11.30. Close down

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WIRELESS PROGRAMME—FRIDAY (June 19th.)

The other S.B. printed in Italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 587.
2LO LONDON 365 M.

- 1-3-4 Time Signal from Greenwich. Music played during Luncheon at the Hotel M... ..
- 3-6-3-4 Mr. R. G. L.
- 4-1-1-1 Mr. R. G. L.
- 5-1-1-1 Mr. R. G. L.
- 6-1-1-1 Mr. R. G. L.
- 7-1-1-1 Mr. R. G. L.
- 8-1-1-1 Mr. R. G. L.
- 9-1-1-1 Mr. R. G. L.
- 10-1-1-1 Mr. R. G. L.
- 11-1-1-1 Mr. R. G. L.
- 12-1-1-1 Mr. R. G. L.
- 13-1-1-1 Mr. R. G. L.
- 14-1-1-1 Mr. R. G. L.
- 15-1-1-1 Mr. R. G. L.
- 16-1-1-1 Mr. R. G. L.
- 17-1-1-1 Mr. R. G. L.
- 18-1-1-1 Mr. R. G. L.
- 19-1-1-1 Mr. R. G. L.
- 20-1-1-1 Mr. R. G. L.
- 21-1-1-1 Mr. R. G. L.
- 22-1-1-1 Mr. R. G. L.
- 23-1-1-1 Mr. R. G. L.
- 24-1-1-1 Mr. R. G. L.
- 25-1-1-1 Mr. R. G. L.
- 26-1-1-1 Mr. R. G. L.
- 27-1-1-1 Mr. R. G. L.
- 28-1-1-1 Mr. R. G. L.
- 29-1-1-1 Mr. R. G. L.
- 30-1-1-1 Mr. R. G. L.
- 31-1-1-1 Mr. R. G. L.
- 32-1-1-1 Mr. R. G. L.
- 33-1-1-1 Mr. R. G. L.
- 34-1-1-1 Mr. R. G. L.
- 35-1-1-1 Mr. R. G. L.
- 36-1-1-1 Mr. R. G. L.
- 37-1-1-1 Mr. R. G. L.
- 38-1-1-1 Mr. R. G. L.
- 39-1-1-1 Mr. R. G. L.
- 40-1-1-1 Mr. R. G. L.
- 41-1-1-1 Mr. R. G. L.
- 42-1-1-1 Mr. R. G. L.
- 43-1-1-1 Mr. R. G. L.
- 44-1-1-1 Mr. R. G. L.
- 45-1-1-1 Mr. R. G. L.
- 46-1-1-1 Mr. R. G. L.
- 47-1-1-1 Mr. R. G. L.
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- 49-1-1-1 Mr. R. G. L.
- 50-1-1-1 Mr. R. G. L.
- 51-1-1-1 Mr. R. G. L.
- 52-1-1-1 Mr. R. G. L.
- 53-1-1-1 Mr. R. G. L.
- 54-1-1-1 Mr. R. G. L.
- 55-1-1-1 Mr. R. G. L.
- 56-1-1-1 Mr. R. G. L.
- 57-1-1-1 Mr. R. G. L.
- 58-1-1-1 Mr. R. G. L.
- 59-1-1-1 Mr. R. G. L.
- 60-1-1-1 Mr. R. G. L.
- 61-1-1-1 Mr. R. G. L.
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- 66-1-1-1 Mr. R. G. L.
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- 71-1-1-1 Mr. R. G. L.
- 72-1-1-1 Mr. R. G. L.
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- 76-1-1-1 Mr. R. G. L.
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- 79-1-1-1 Mr. R. G. L.
- 80-1-1-1 Mr. R. G. L.
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- 82-1-1-1 Mr. R. G. L.
- 83-1-1-1 Mr. R. G. L.
- 84-1-1-1 Mr. R. G. L.
- 85-1-1-1 Mr. R. G. L.
- 86-1-1-1 Mr. R. G. L.
- 87-1-1-1 Mr. R. G. L.
- 88-1-1-1 Mr. R. G. L.
- 89-1-1-1 Mr. R. G. L.
- 90-1-1-1 Mr. R. G. L.
- 91-1-1-1 Mr. R. G. L.
- 92-1-1-1 Mr. R. G. L.
- 93-1-1-1 Mr. R. G. L.
- 94-1-1-1 Mr. R. G. L.
- 95-1-1-1 Mr. R. G. L.
- 96-1-1-1 Mr. R. G. L.
- 97-1-1-1 Mr. R. G. L.
- 98-1-1-1 Mr. R. G. L.
- 99-1-1-1 Mr. R. G. L.
- 100-1-1-1 Mr. R. G. L.

British Regimental Marches.
THE 10th MILITARY BAND.
With the Pipers and Drummers of
H.M. SCOTS GUARDS.
Will play the following Reg-
imental Marches of the British Army.
Descriptive Talks
by
WALTER WOOD

(These quicksteps represent all branches
of the Service, and include old songs and
national airs, which have been adapted
often in timing or to make the
services.)

An Hour's Popular Music.
ROY RUSSELL (Baritone)
JOAN HASTINGS (Soprano)
THE 10th MILITARY BAND
The 10th
"Cheer—The Palace Girls Dance" Fine
Roy Russell
The 10th Play
A 10th
Joan Hastings

Items from Her Repertoire
PIERS OF H.M. SCOTS GUARDS
March Strathguy. Reel
The 10th
"Life and Death"
Sea Fever
The 10th
Suite, "Scenes Napolitaines"

TIME SIGNAL FROM GREENWICH
WEATHER FORECAST AND NEWS
GENERAL NEWS BULLETIN S.B.
Music
Farming the North Sea

A CHILDREN'S CORNER FOR
GREEN UPS
A Children's Overture
SIR JAMES C. PERCY D.L. J.C.
The 10th
The 10th
The 10th

Selection from Nursery
517 LONDON 479 M.
3-30-4-30—Luzelle Picture House Orch.
4-45—WOMEN'S CORNER R. Mardona
Luzelle Picture House Orch.
Luzelle Picture House Orch.

CHILDREN'S CORNER
WALTER WOOD
ATKINSON S.B. from London
S.B. from London
JOHN HINCHLEY
The 10th

Light Symphony Programme.
HF STATION ALGEMEN
ORCHESTRA
Conducted by J.O.S.
DOROTHY BURNISH (Soprano)

The Orchestra
The Merry Wife
Dorothy Burnish
"Moonlight Sonata"
The 10th

The Orchestra
The Merry Wife
Dorothy Burnish
"Moonlight Sonata"
The 10th

The Orchestra
The Merry Wife
Dorothy Burnish
"Moonlight Sonata"
The 10th

WEATHER FORECAST AND NEWS
S.B. from London
Mr. J. O. BURLY S.B. from London
Local News

Humorous Recital
FRANK THOMPSON
The 10th
The 10th
The 10th

6BM BOURNEMOUTH. 386 M.
3-30-3-30 Educational Talk by J. O. B.
4-4-4-4 "Books: How and what
Prime and Prejudice
The 10th
The 10th
The 10th

CHILDREN'S CORNER
THE 10th
The 10th
The 10th
The 10th

WEATHER FORECAST AND NEWS
S.B. from London
G. A. ATKINSON S.B. from London
The 10th
The 10th
The 10th

Popular Ballet Music.
The 10th
The 10th
The 10th

Light Operatic Scenes.
Winifred Ascott (Soprano)
Harold Stroud, Ernest Esch
Light Operatic Scenes from
"The Emerald Isle" Sullivan and German

Chamber Music.
The Orchestra
"Noble Music"
"Songs of Love"

Instrumental Solo.
R. G. Somers
Adrienne
W. E. G.

WEATHER FORECAST AND NEWS
S.B. from London
Mr. J. O. BURLY S.B. from London
Local News

THE LONDON RADIO REPERTORY
PLAYERS
relayed from London
"CHRISTOPHER COLUMBUS"
By Richard Hughes
(Author of "Danger," "The Man Who
Sang in His Bath," etc.)
Colubus
HENRY OSCAR
The 10th
The 10th
The 10th

5WA CARDIFF. 353 M
3-30—School Transmission: "Great Composers
(3) Brahms, by Mr. R. W. Holby
3-30—The Station Trio Frank Thomas (Violin),
Frank Whitnall (Violoncello), Vera
McComb Thomas (Pianoforte)
4-4-4-4 The Carlton Orchestra, relayed from
the Carlton Restaurant
WAS
CHILDREN'S CORNER
The 10th
The 10th
The 10th

WEATHER FORECAST AND NEWS
S.B. from London
G. A. ATKINSON S.B. from London
The 10th
The 10th
The 10th

Instrumental Music.
DAISY KENNEDY (Solo Violin).
BEATRICE EVELINE (Solo Violoncello).
VERA McCOMB THOMAS (Solo Piano
forte,
Daisy Kennedy
"Poème Ecrotique"
"Yoglein an Hain"
"Mélodie de Ois Bird"
"Danse Norvégienne"
Beatrice Evelyn and Vera McComb Thomas.
Movement from Sonata in A Major for
Violoncello and Pianoforte
Vera McComb Thomas

WEATHER FORECAST AND NEWS
S.B. from London
G. A. ATKINSON S.B. from London
The 10th
The 10th
The 10th

Popular Ballet Music.
The 10th
The 10th
The 10th

WEATHER FORECAST AND NEWS
S.B. from London
G. A. ATKINSON S.B. from London
The 10th
The 10th
The 10th

WIRELESS PROGRAMME—FRIDAY (June 19th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

In Lighter Vein.

BILLY FRANKS and EDDIE WILLIAMS
(Entertainers)

THE STATION ORCHESTRA
Conductor: WARWICK BRAITHWAITE.

2.0. The Orchestra
Overture, "La Princesse Jaquer" *Saint-Saëns*
Blue Franks and Eddie Williams
In Duet and Chatter
"Did I Do That?" *Frank Wood*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

3.0. The Orchestra
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

4.0. WEATHER FORECAST and NEWS
S.B. from London.
Mr. J. O. BORELEY S.B. from London

10.30. **Chopin Recital**
INA JANSSEN (Mezzo-Soprano)
ALBA MCGLOTHLIN (Soprano)

11.0. Close down

22Y MANCHESTER. 378 M.

1.15-2.0.—Concert by the "22Y" Quartet.
3.30.—Broadcast for Schools: (3.30). Alderman J. R. Baggall on "Malta." (3.45) Mr. Edward Cross on "Jack Frost and His Work."
4.0.—Orchestral Music, relayed from the City Hall, Conductor, Pat Ryan. Herbert F. Gosses (Baritone).
5.15. Talk to Women.
6.30. Children's Letters.
7.45-8.30. CHILDREN'S CORNER
9.0.—WEATHER FORECAST and NEWS
S.B. from London.
G. A. ATKINSON S.B. from London.
Music. S.B. from London.
10.30. Local News Bulletin
"The Shape of the Earth" by Mr. W. B. WRIGHT, F.O.S.

8.0. Concertina—Songs—A Play.

HELENA TAYLOR (Soprano)
JAMES WILSON (Tenor)
(Entertainers)
THE 22Y DRAMATIC COMPANY.
THE HEYWOOD PRIZE BAND
The Band.
March, "The Gunner" *J. Robinson*
"The Daughter of the Reg." *Domica*
James Worsley
"D.L. Springs as a Newspaper" *Teddy Ashton*

The Band.
Solo, "The Blue Bells of Scotland" *S. Jackson*
(Soloist Master E. JACKSON)
Helena Taylor
17th Century Lullaby.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

11.0. Close down

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

11.0. Close down

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

THE STATION ORCHESTRA

Conductor: WARWICK BRAITHWAITE.
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*
"The Jolly Miller" *Charles Mackay*
"Come, Ladies and Lords" *Charles Mackay*

5.20. The Orchestra

"Zaza" *Beethoven*
"The Enchanted Cottage" *Conen*
Harry Pell and Arthur Wilson
The Moon Hath Raised Her Lamp
Above ("The Lily of K. Jarney")

8.40. The Orchestra

Cornet Solo, "Invocation" ("Faust")
Concerted "The Sun Will Soon Be Shining"
"The Sun Will Soon Be Shining"
"The Sun Will Soon Be Shining"

8.50. The Concert Party

Concerted "The Sun Will Soon Be Shining"
"The Sun Will Soon Be Shining"
"The Sun Will Soon Be Shining"

9.5. The Orchestra

Selection, "The Merry Widow" *Lehar*
Harry Pell and Arthur Wilson
Duet "We cannot Wait of the Night"
Paphosaria Solo "The Girl is Warning"

9.45. The Concert Party

Concerted "Land of Cotton" *Reynard*
Duet "Exquisite" *Reynard*
Concerted: "Shine, Shine, Moon"
The Orchestra.

10.0. WEATHER FORECAST and NEWS

S.B. from London.
Mr. J. O. BORELEY S.B. from London
Local News
10.30.—What Other Stations are Doing
11.0.—Close down

2BD ABERDEEN. 495 M

3.30. School Transmission: Mr. C. B. Lewis
Murray "Art. Architecture"
The W. M. O. Orchestra
Mr. Arthur Cawoodwood, F.R.C.O.: "Landmarks in Symphonic Music: (1) Haydn"

4.15-5.0. The W. M. O. Orchestra. Patriotic Topics

5.15.—CHILDREN'S CORNER: More Songs by Annie Dancy St. Margaret's School Junior Choir: Conducted by A. P. Pattison
6.0. Mr. C. H. Webster on "Cricket Corner"
Football Notes
Agricultural Notes

6.30.—Stoddman's Symphony Orchestra, relayed from the Electric Theatre

7.0.—WEATHER FORECAST and NEWS

S.B. from London.
G. A. ATKINSON. S.B. from London.
Music. S.B. from London.
7.40.—Mr. A. CAMERON, M.A., B.A.(Oxon.)
"Great Empires, Britain"

Popular Evening.

GERTRUDE JOHNSON (Soprano)
MIDDLETON WOODS
(Entertainer Away from the Piano)
JULIEN ROSETH (Solo Pianoforte)
THE WIRELESS QUARTET
THE WIRELESS ORCHESTRA

8.1. Gertrude Johnson.

"In the Highlands"
"Spring Is At the Door"
"Over the Land Is April"
A Few Stories
Julien Roseth.

8.25. Sonata in B Flat Major

Chopin
Prelude in C
Prelude in A Flat
Prelude in E Flat
Prelude in D Flat Major
Prelude in B Flat Major

9.0. The Orchestra

Andante from "Symphonie Espagnole"
Loh

9.5. The Orchestra

Andante from "Symphonie Espagnole"
Loh

(Continued on page 554.)

WIRELESS PROGRAMME—SATURDAY (June 20th)

The letters S.B. printed in italics in these programme signify a Simultaneous Broadcast from the list on page 550.

7.25. Music S.B. from London
South Wales
THE BAND OF THE 6TH GLASGOW BATT. THE WELSH REGIMENT
Helen

8.0. Music S.B. from London
Sate, la Belles, The Dells of St. Malo
To Me at My Fifth Floor

8.17. Music S.B. from London
Corden Elton
Sing Love Away
The I

8.22. Music S.B. from London
Soprano, (Pl. O. DAVIES,
Waltz Dream on the Ocean

8.50. Music S.B. from London
THE IN... OF TAKIN,
THE RIGHT SHIP
IVOR HEBBERT MCLURE

9.0. Music S.B. from London
Selection I...
Helen de Foy

9.36. Music S.B. from London
Happy Journey
Waltz Song (Romeo and Juliet) (Common)

9.40. Music S.B. from London
National Selection
Waltz Song (Romeo and Juliet) (Common)

10.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. H. R. BARRETT S.B. from London

10.30. THE SAVOY BANDS. S.B. from London
12.0.—Close down.

22Y MANCHESTER. 378 M.
The Back Deck M. H. Band
Doctor Arthur G. Pearce
from the Municipal Gardens, St. Peter

4.0-4.10. Gwendolen Owen (Mezzo-Soprano)
5.0-5.1. Talk to Women.
6.30.—Ch. Iden & Letters

6.45-6.50.—CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS
S.B. from London

Lieut. Col. H. M. MEYLER, S.B. from London
7.55.—Music S.B. from London.
7.40.—Weekly Sports Talk

Humour Songs Orchestra.
THE...
BARKIN...
Relayed from the City Hall
Conductor, PAT RYAN

8.0. "An Opening Chorus" Potter and Jukes
Helen de Foy
Two Little M...
Potter and Jukes

"Africa"
Cigarettes
Teddies and Rooty
Girls of the Year
Our Topical Rudge
Darrington Hooper

"The Palanquin Bearer"
"Jill and of Berry"
The...
Harrington Hooper

8.0. "An Opening Chorus" Potter and Jukes
Helen de Foy
Two Little M...
Potter and Jukes

"Africa"
Cigarettes
Teddies and Rooty
Girls of the Year
Our Topical Rudge
Darrington Hooper

"The Palanquin Bearer"
"Jill and of Berry"
The...
Harrington Hooper

8.0. "An Opening Chorus" Potter and Jukes
Helen de Foy
Two Little M...
Potter and Jukes

"Africa"
Cigarettes
Teddies and Rooty
Girls of the Year
Our Topical Rudge
Darrington Hooper

The Three Aces
Present a Musical Seven
"COLOR RIM, HESSI...
Red

8.17. Music S.B. from London
Corden Elton
Sing Love Away
The I

8.22. Music S.B. from London
Soprano, (Pl. O. DAVIES,
Waltz Dream on the Ocean

8.50. Music S.B. from London
THE IN... OF TAKIN,
THE RIGHT SHIP
IVOR HEBBERT MCLURE

9.0. Music S.B. from London
Selection I...
Helen de Foy

9.36. Music S.B. from London
Happy Journey
Waltz Song (Romeo and Juliet) (Common)

9.40. Music S.B. from London
National Selection
Waltz Song (Romeo and Juliet) (Common)

10.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. H. R. BARRETT S.B. from London

10.30. THE SAVOY BANDS. S.B. from London
12.0.—Close down.

5NO NEWCASTLE. 403 M.
3.45.—Eva...
Bessie V...
Richard Parkinson (Concertina)

5.15-6.0. CHILDREN'S CORNER
gent (Songs at the Piano)
Loptry Notes

7.0. WEATHER FORECAST and NEWS
S.B. from London
Lieut. Col. H. M. MEYLER, S.B. from London

7.25. Music S.B. from London.
7.40. Mr. G. WENGER, S.B. from London.

Popular Concert
OLIVE ZALVA
MIDDLETON WOODS (Entertainer)
THE SOUTH MOOR (OLIVIER) BAND
Conductor J. C. DYSON

9.0. The Band.
March "Voice of the Ganga"
Zalva

9.15. Robert Strangeways
H...
Fair House of Joy
Bo Little Time

9.25. Galsworthy's Remorse
Idylls of the King
Coming Out

9.35. M... in Woods
Short Stories and Anecdotes
The Band

9.45. Rhapsody "On the Cornish Coast"
Cornet Solo, "Hobstern"
(Soloist O. BOTTOMLEY)

9.0. Robert Strangeways.
The Vagabond
The Fish... of...
Jenny McAlister

9.15. Olive Zalva
Two Lyrics
P...
Mon Am

9.30. "I Beg Your Pardon"
M...
Pot...
One Sweet

9.45. The Band
Grand Selection, "Bayreuth"
10.0. WEATHER FORECAST and NEWS
S.B. from London

Mr. H. R. BARRETT, S.B. from London
Local News.

10.15. of THIRTEEN DANCE
ORCHESTRA

11.15. THE SAVOY BANDS. S.B. from London
12.0.—Close down.

2BD ABERDEEN. 495 M.
3.45-5.0.—The...
Corner...
HI...
and the Shadowman

5.30. HI...
and the Shadowman
Songs by Evelyn
L...

5.45. I...
June 18th, 1815.
to the Scottish Regiments on

6.0. Advice Corner
Conducted by
M...
S...
Symphony Orchestra, relayed
on the Electric Theatre

7.0. WEATHER FORECAST and NEWS
S.B. from London
Lieut. Col. H. M. MEYLER, S.B. from London

7.25. Music S.B. from London
7.40. Mr. A. E. M. GIBBS, O.B.E., M.A.,
The Forecaster's A.B.C. (I)

Light Programme and Drama.
WILLIAM GILCHRIST (Trum)
PETER BERNARD
(Speciality Entertainer)

THE "2BD" REPERTORY PLAYERS
Bessie Morris
"Love in Moon, to Make Us Glad"

"The Dream"
Low Breathing Waves
On the Land of the Sky Blue Waves

Bessie Morris and William Gibbard
Children Pray This Love to God

"I Arise From Dreams of Time"
Peter Bernard
"Have a Little Bonshoo for a Rainy Day"

"Gypsy Lady"
"Marry of Mine"
"Don't Build a Wall Round the Girl You Love"

THE LUCK PENNY
A Play in One Act
By Arthur Black.

William MacDonald (A Scot on Holiday)
WILLIAM MENTON
George Leith (Business Man)
G. B. HARVEY

Hotel Clerk... WILLIAM DUNDAS
Girl Clerk... DAISY MONCHIE
James Hopper (Hotel Lounge)
WILLIAM DUNDAS

Ethel Hopper (His Partner)
DAISY MONCHIE
Scene A London Hotel.
Time Present Day

9.15. Peter Bernard
"Kentucky Dixie Way"
"Bohemia Rose"
"I Don't Care What I Do"

What Could be Fairer Than That?
9.30. Bessie Morris.
"Braw, Braw Lads"
"Last May a Braw Woor"

"In Vain the Amorous Flute"
"Oh, Gin My Love Were You Red Rose"
"I Gued a Waefu Gude Y"

10.0.—WEATHER FORECAST and NEWS
(Continued on page 554)

WJZ—445 m., and WBAF—412 m., New York City.

WIRELESS PROGRAMME—BELFAST

(June 14th to June 20th)

The letters "L.R." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

2BE 439 M.

SUNDAY.

8.20-8.30.—RUSSIAN PROGRAMME. S.B. from London.

8.0-9.0.—Service, relayed from St. Martin-in-the-Fields. S.B. from London.

9.0.—GEMS FROM ORATORIO. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15.—Gems from Oratorio (Continued).

11.30.—Close down.

MONDAY.

4.50.—The "2HE" Quartet.

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr W. M. R. PRINGLE. S.B. from London.

Song Hamour—Light Music.

THE STATION ORCHESTRA.

ANDREW SHANKS (Baritone).

JOAN HASTINGS (Soprano).

7.30.—The Orchestra.

March, "Vita" Lape

Selection, "Rose Marie" Pearl and Stohart

Andrew Shanks.

"Myself When Young" Liza Lehmann

"Young Dietrich" Henschel

"The Vagabond" Ireland

"I Love the Jocond Dances" Walford Davies

The Orchestra

Entracts, "A Haida Melody" M. Phillips

Joan Hastings.

"Lottie Mary Fawcett" J. Willy

"Come to the Cook House Door" W. Charles

"Miss Ellen" S. Gally

The Orchestra

Air de Ballet, "Macedoine" R. O. Clarke

Andrew Shanks.

"Largo al Pastorum" Ross

Selection, "Faust" Gaudet

"Banjo Song" Homer

"Stonemason John" Eric Charles

Joan Hastings.

"A Little Servant Girl" W. Price

"An April Fool" Joan Hastings

"Hello, Tu Tu" S. Gally

The Orchestra.

"Minuet d'Amour" Cunney, arr. Hout

Overture, "A May Day" Wood

Selection, "Gypsy Love" Lehar

9.45.—Mr. FLENER J. PORTAL. S.B. from London.

DANCE MUSIC

Fox-trot, "Dublinola" Reinberg and Schwartz

Fox-trot, "Kongo Kate" Gershwin

Waltz, "Poem" Fitch

One-step, "Savoy Scottish Medley" Somers

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.20.—Programme S.B. from London.

11.0.—Close down.

TUESDAY.

11.30-12.30.—Gramophone Records.

4.0.—The Station Orchestra. Margaret Syme (Vocal).

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

JAMES AGATE. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. H. C. MINCHIN. S.B. from London.

8.0-8.20.—Programme S.B. from London.

WEDNESDAY.

4.50.—The "2HE" Quartet.

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

"The Man and the Moon" S.B. from London.

Symphony Concert.

THE AUGMENTED STATION

ORCHESTRA

Conducted by

HERBERT A. CARRUTHERS

DOROTHY BENNETT (Soprano).

T. O. CORRIN (At the Piano).

7.30.—The Orchestra

Overture, "The Land of the Mountain and the Flood" MacFann

Symphony in G Major, No. 18 Haydn

Dorothy Bennett

"Bel Song" ("Lakmé") Delibes

The Orchestra.

Symphonic Poem, "Le Rouet d'Or" Saint-Saëns

Dorothy Bennett

"Song of the Nightingale" S. S. Sacer

Bird Songs: "The Starling" Liza Lehmann

"The Bird on the Bush" Liza Lehmann

The Orchestra

"Polovian Dances" Tchaikovsky

Baritone

Imogen Bennett

"The Bird Song" S. S. Sacer

A. Thorne's Love Song

Love Songs: "When I Met Leave Thee" Evelyn Sharp

The Orchestra

Variations of a Theme of Haydn Brahms

"Shepherd's Boy" Wagner

"Lullaby" Chopin

Overture, "A Midsummer Festival" Brahms

"Water Music" Handel, arr. Hamilton Harty

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. B. PEERS. S.B. from Nottingham.

Local News.

10.35.—Programme S.B. from London.

11.0.—Close down.

THURSDAY.

4.0.—The Station Orchestra. Kathleen Mac Beath (Soprano).

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Market Prices for Farmers. S.B. from London.

7.15.—FRENCH TALK. S.B. from London.

7.30.—Music. S.B. from London.

7.40.—Mrs. G. H. BELL. S.B. from London.

8.0.—STAR BALLAD CONCERT. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk. S.B. from London.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

FRIDAY.

11.30-12.30.—Gramophone Records.

4.50.—The "2HE" Quartet.

5.30.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

G. A. AINSWORTH. S.B. from London.

"A Bunch of Flowers."

THE STATION ORCHESTRA

MARJORIE SINCLAIR (Soprano).

MAY SHEPHERD (Solo Pianoforte).

Mrs. ROONEY of Belfast.

7.30.—The Orchestra

March, "A Bunch of Flowers" Chapin

Suite, "The Language of Flowers" Couper

Marjorie Sinclair.

"Flower Song" ("Faust") Gounod

"To Dances" Quilter

"I Know a Bank" Martin Shaw

The Orchestra

Lat. "W. W. W. and the Flowers" Blon

"Blumenpfeffer" Blon

Intermezzo, "The Valley of Poppies" J. H. J.

Mrs. Rooney on "Brighter Botan" May Sheppard

"Flower Piece" (No. 1) Stephen Heller

"Bird Song" Paganini

"To a Wild Rose" MacFann

"To a Water Lily" MacFann

"Hark, Hark, the Lark" Schubert, arr. The Orchestra

Overture, "Iris" Berlioz

Mariale Sinclair

"La Marguerite" A. L.

"The Lark" Rachmaninoff

"Who'll Buy My Lavender?" German

"Lullaby" M. J. J.

May Sheppard.

"The Hedgehog" F. Rudge

"Rosemary" F. Bridge

"I Gently" Ernest Austin

"Maiden with Daffodil" B. S.

"Dance of the Roses" Markovsk

The Orchestra.

"Valse des Fleurs" Chausson

Fox-trot, "Fido Follows Fido" T. J. J.

Valse, "Any Old Tune At All" A. J. J.

Fox-trot, "Wonderful One" Vincent and Herbert

One-step, "Oh! Doctor" C. J. J.

Savoy One-step Medley, "English" J. J. J.

10.0-11.0.—Programme S.B. from London.

SATURDAY.

4.0-5.0.—The "2HE" Trio, E. J. Harris (Clarinet).

5.30.—CHILDREN'S CORNER

5.55-6.0.—Children's Letters.

7.0-7.30.—Programme S.B. from London.

Music and Verse.

THE STATION ORCHESTRA.

FREDERIC COLLIER (Baritone).

EVVA KERR Local Trio.

MAY CURRAN

MURIEL CHILDE

MINA HARPUR (Violin).

ARTHUR MALCOLM

7.30.—Overture, "Tannhauser" Wagner

Selection, "The Jewels of the Madonna" Wolf

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

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Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

Arr. with Orchestra MacFann

My Dream of a Radio Night.

A Programme to Suit All Tastes. By Vere Hutchinson.

[Miss Vere Hutchinson is one of the most interesting women writers of the younger school. A sister of A. S. M. Hutchinson, Author of "If Winter Comes," her novels include "Sea-Wrack" and "Great Waters."]

IT was the ancient World which boasted of Seven Wonders, and included in their number such lovely things as the Pyramids and the Hanging Gardens of Babylon. If a competition were started for that present age, I doubt if works of Art only would be put forward.

Civilization has given us so many modern wonders, the railway to the steamship, the conquest of the air, the submarine, to say nothing of the marvels of medical research, that it would appear as if Art were ousted by Science.

The Inventor's Age.

I hotly do not believe that to-day there exist any Seven Wonders which are purely the output of Artistic Man. It is the inventor's age, and if one began to think the matter out, one would certainly go beyond seven. But, if I were asked for suggestions, I would most certainly include wireless, and, of all modern inventions, I think it should be recognized, not only as a Wonder of its time, but as a benefit.

The submarine and the airship are surely useful, but both can destroy. At sea, wireless saves life; on land, it gives intense pleasure. Therefore, it is obviously one of the finest inventions of this present age.

Cinematographers have a "tag" attached to their pictorial news: "Put the World Before You." I can think of no better motto for broadcasting, excepting, perhaps, with this slight addition: "Put the Best of Life Before You."

I often wonder if even the B.B.C. can realize the immense advantage they have over the usual amusements and interests of everyday life. There are scores of people who have never been inside a theatre or cinema, who do not even belong to a library, who content themselves with one paper a week, and that generally a local one; who know nothing of modern art and still less of music. Either poverty or circumstance has prevented this. Yet in some extraordinary fashion a wireless set appeals to them, possibly by its surprising novelty, and there it is! They are simply sucking in all sorts of new amusements and interests; they are, in fact, entirely in the hollow of the hand of the B.B.C. How awful and magnificent!

Awkward, but Pleasing.

Lives can be mended, souls can be stirred, domestic troubles smoothed over, and tempers set flying, entirely as the B.B.C. may desire. How happy was I to be far away from Snow Hill, for the consequence of such a responsibility must be truly lamentable at times. What a "far, far better thing" I have done to remain a simple author instead of a broadcaster. And how unfortunate and even perilous that I should be drawn into the net by being asked for a wireless programme!

To begin with, it places one in such a position that one is bound to be selfish because I shall be thinking entirely of myself. I shall, in fact, be giving myself a luxury of a large fire and a box of chocolates, without one single thought as to whether a programme is being given.

First, then, let it be confessed I have no real programme to offer.

Then, let it be confessed I have no real programme to offer.

entirely without it, of whatever kind it may be; or if it is to be, I would have less of it, and far more orchestral music. Again, not being a "high-brow," I would have all kinds—musical, light, dance—but for me there can never be too much, nor a Wagner and Beethoven night too often.

Then I would have more lectures, something by some well-known author like Waipole or Wells on the aims of the present novel, and again, a lecture on Modern Art, and artists. I would have a Frank Rutter—but Modern if you please. And why not a lecture on the poster art, and modern advertising and printing generally?

Anything that has been topical in the papers might surely deserve a talk by someone experienced on the subject.

Hanging from Your Aerial.

Possibly, because I am impatient, I could always do without the repetition of the first news bulletin when the second is given out, and as the weather report is generally nothing but "depressions here and depressions there," by the time it is finished, one is generally so depressed that it appears as if the only thing to do is to knot the wireless about your neck and hang yourself from your own aerial, as surely we could as well do without it!

That, then, would be my dream of a wireless night, but I already see it fading into space, and I am not surprised!

It occurred to me the other night, in a 'bus, that if all those odd twenty passengers were let loose in a gramophone shop, each would pick upon an entirely different record from the other, and their choice would be extraordinarily interesting, far more so, I am certain, than mine.

The Personal Touch.

And so I really see the idea, programme as something tending to suit the tastes of millions of people dotted throughout the British Isles.

One of the most interesting things to me, as an idle spectator, is the gradual realization by the different Powers that be of the immense importance of wireless and the valuable services of the B.B.C. In particular do I mean as regards affairs of state. We have heard the King and the Prince of Wales, for the first time in their lives hundreds of people have heard the King's voice.

Here is a personal, intimate touch never experienced before. Compared to a speech read in cold blood (and probably much deleted) the vibrating eloquence of the human voice is a far more exciting and more appealing.

There have been rumours that we may one day hear speeches direct from the House of Commons. This will be something well worth the waiting for, and one that each one of us would surely appreciate—a closer and more personal touch with Parliament, and a greater benefit than ever from wireless.

The Midsummer Night's Dream, with Mendelssohn's incidental music, will be given from London from 8.0 to 10.0 p.m., on Tuesday, June 23rd. This music is notable for its melody and grace. The overture presents a fascinating alternation of lightness and humour with a background of fantasy.

In the Military Command Searchlight Tattoo, the broadcast S.B. from Adershot on June 16th, there will be 880 instrumentalists, 150 pipers, 70 buglers, and 50 trumpeters.

How They Listen.

By Robert Magill.

NO man is a hero to his wireless set. He gives himself away to it too badly.

For example, there is Snatchers. I don't believe he ever decides to listen. At some time during the evening it occurs to him that the thing is there eating its head off, so to speak, and that he might as well have his money's worth out of it. He grabs the plugs and generally sticks them in the wrong holes, then fiddles with it until he hears something. At that he leaves it to get a cigarette. After coming back, he listens for two minutes, and decides that he wants the newspaper. One more moment of listening and he fetches the cat to nurse, and by that time he finds a pack of cards so that he can play Patience. He can't concentrate with the earphones on, so he drops them. As far as he is concerned, wireless is not a joy for ever. It's a nervous disease.

Keeping Out The Noise.

But you should see Brown. He behaves reverently as though it were some religious rite. Before he starts, he spends a quarter of an hour shutting the windows to keep out the noise, and poking the fire in case any coals fall out after wards. Then, while he listens, he sits bolt upright in case he disturbs something, and I believe that if the house caught fire, he would glare at the fireman for coming to rouse him without taking off their heavy boots first of all.

On another plane is Johnson. He has a set, just for the wife and children, you know, and occasionally he adjusts it and listens just to see that everything is all right. No, He can't sit down. He's too busy. Two hours later, you will still find him standing up in front of it beating time to the band. He often says he wishes he had time to listen.

The Mechanical Wretch.

You all know the mechanical wretch, of course. Just as you have settled to it, he tries to make it louder, and stops it altogether. He is always aiming at perfection, and a perfectly satisfactory programme from his point of view would be one long tuning note, lasting from 7.30 to 10.30.

Akin to him is the man who asks you to hear his champion super-five-valve long-distance set. Halfway through the first song from London you get a check, as he switches to Bournemouth, from whence you get the last bar of the song. The announcer says one word, and you find yourself at Belfast, gasping for breath. In quick succession then there follows a Stock Exchange list from Berlin, two and four-ninth verses of a recitation from Aberdeen, a hoot from a saxophone in Pittsburgh, U.S.A., and the information that in two minutes, please, the Cardiff Station will be giving a play.

A man like this doesn't want a wireless set at all. He needs a magic carpet and a tin table. He's an ether hog.

A Penny-in-the-slot Banjo.

On the whole, though, I hate Cuthbert worst. He has explained that he knows nothing of wireless, but he needs it have trouble. First, he asks me to see if the aerial is still fixed, while he inserts the earth wire, which came out when he was planting some onions. When we return, one valve is burnt out, and after we've got another, we find that the accumulator has been accumulating mischief. By ten-thirty he is still saying: "Look here, old man. Do you happen to know where this confounded end of wire goes?"

He ought not to have a set either. What he wants is a penny-in-the-slot banjo, and, even then, he'd never have any pennies.

Are Our Sea Birds Doomed?

By H. DE VERE STACPOOLE.*

I wish to draw attention to the subject of oil waste at sea and the destruction it is doing to our fisheries and the hard life of our sea birds.

Let me tell you the effect of this terrible stuff which the ships pump out from their bilges and ballast tanks. I want you to understand that it is quite unlike any of the oils of commerce, such as olive oil or colza oil. It is neither clear nor clean. It is a horrible compound, black as tar and sticky as treacle, and if by any chance you get it on your hands or clothes, nothing but petrol and scrubbing will get it off.

A Fight to a Finish.

Discharged from the ships, it floats on the surface of the sea. It destroys the plankton and other forms of surface fish food, it tangles and matts the plumage of sea birds so that they can neither fly, swim, nor dive—so that they can do nothing but just drift about on the tides and starve. Then having done all the mischief it possibly can on the surface, it sinks to the floor of the sea and starts its work on the spawning beds. In heavy weather it comes ashore and strews the beaches so that there is scarcely a beach in England where a child can play without danger of having its clothes ruined.

This is the stuff that goes under the name of oil waste at sea, but it is no more, really, like oil than black is like white, and this is the stuff that we are out to fight. The fight is already on, and the Isle of Wight Women's Institute have sent a petition to Parliament quite recently—a petition with over 18,000 signatures.

It will be better and more far-reaching if, before coming to the tragedy of the sea birds, I touch upon the damage that is being done to our deep-sea fisheries. There are a great many people in England who from year's end to year's end never see a gull or a gannet, but there are very few people who don't see fish every day either in the fishmonger's window or on their plates at breakfast. Even so, there are not many people who recognize what the sea does for us in the way of food, or what a blow it would be to the nation if the fish were to desert our shores.

Two Fish With 800 Hooks.

This, in fact, has happened in places where the incidence of the oil is specially felt—off Dunroese Head, for instance. Why, there, some years ago, you could fill half a boat with fish in an afternoon, and now there is nothing. A line with 800 hooks laid down last autumn caught two white haddock, and the fishermen round about there can scarcely make a living with their lobster-pots. Only the other day I was talking to one of them, and I can't tell you what he said, for his language was too bad.

You remember what I told you about the oil sinking to the floor of the sea after it has done all the mischief it can do on the surface. It sinks because oxidation makes it heavier than sea water: but

remember this, it is very slowly sold on in sea water, as I have proved by experiment. The result is that it accumulates, and every week and every month adds to the deposit of it on the sea floor.

Can you wonder at the fish pushing out from places where not only is the surface food destroyed, but where the sea bed is fouled by the oil? Can you wonder if some day the mackerels of the mackerel and the herring shift their course and desert our waters?

Have you ever considered the marvel of the great cod, herring, and mackerel shoals, and the fact that they move in darkness, or a twilight as bad as darkness, at full speed on a laid-down course, yet without lights, without signals, compasses or charts, led entirely by instinct?

Shoals that instinct take offence against our polluted shore waters, it may be that the great shoals will alter their lines of travel and give us the good-bye. This actually has happened already in a small way, as the herring fishery on the south side of the Isle of Wight will tell you.

Starving on the Currents.

This subject brings up to me most painful memories, some quite recent. Never shall I forget the first sea bird I saw destroyed by the oil, a gull in the last stages of starvation cast up on the beach by the tide, no longer a bird in form, but just a mass of black filth, terrible because alive. I don't want to shock you, but these things have to be told, and after all, to hear about suffering is far less terrible than to experience it, or to watch it.

Since then, I have seen sea birds in hundreds, either drifted up by the tide or cast ashore by the waves in heavy weather—gulls, cormorants, gullies, razor-bills, and puffins—and not one of them that was not either dead or dying of starvation. That is the fate of every sea bird caught in the oil. It can neither dive nor swim, nor fly; it just drifts starving on the sea currents till it dies and sinks, or is cast ashore.

Surely it is a terrible thing to say that hundreds of thousands of beautiful sea birds die every year of slow starvation along our shores, but even more terrible is the fact of their degradation; for the plumage of a bird is its chief pride, it is part of its soul, and the oil, to it, is a horror and an abomination, as you would

understand if you ever saw the frantic efforts of even a slightly oiled bird to clean itself.

That is the case for the birds. It doesn't want any special pleading, it speaks for itself, and it would speak even more appealingly if you saw my clients as vividly as I see them—the great gannets, the cormorants, guillemots, and razor-bills, and the cosy little puffins, surely of all birds the most charming.

That is the case for the birds.

What can be done for them? What can we do to stop this horrible business?

The Three-Mile Limit.

There is only one thing to be done, and that is to stop the ships from discharging their waste oil into the sea. At present, there is a law which stops ships from discharging oil within the three-mile limit. That law is absolutely useless, it seems to have been framed by tailors, or, at all events, by men who know nothing about the sea.

The three-mile limit! Good heavens! and what is to prevent the oil going inside the three-mile limit? Is the ship's captain to say to it?

"Now, you must be good oil, and not go inside the three-mile limit, or else you will ruin the nice gulls?" The three-mile limit! And what about the tides and the currents? Why a forty-mile limit would be no use—no, nor a hundred-mile limit. If we are to do any good in the business, this stuff must not be thrown into the sea at all. The ships must discharge their oil in port, and with the aid of separators that will extract the oil from the water, or else they must have separators installed on board. This can be done; it is a practical commercial proposition, since the recovered oil is worth £12 a ton.

But it can only be done by an international agreement between the maritime nations to respect the sea. There is no use in English ships acting properly in this respect if French ships or American ships don't play the game. Already there is talk in the air of an agreement like that. What you and I have to do is to make that talk turn into action before the talkers forget the subject they are discussing.

As Bad in America.

You can do your bit by talking to your members of Parliament, and the editor of your newspaper. You can do so on postcards, urging the necessity of an international commission on this subject.

Lord Bearsted has suggested in *The Times* that the real culprits are not the living ships on the surface of the sea, but wrecks of oil ships sunk in the war. I disagreed with him. I put his theory to the test. I said to myself, "Let's see how things are on the American coast." And I wrote to John Oliver La Folle, the able president of the "National Magazine" of New York.

The answer came back promptly. Things were as bad on the American coast as here; so much so, that Congress passed a Bill last year almost identical with our three-mile limit Bill.



WIRELESS FOR THE MASSES.

* In a *York Times* London.



Western Electric

**HEAD
RECEIVERS**

No. 44,011

**Perfect
Reception
and Comfort**

THE last and most important component to be fitted to any wireless receiving set is the head-receivers, and it is often forgotten that inefficiency at this point will spoil the results of the best circuits ever devised.

Western Electric head-receivers are the result of over 40 years' experience and research, and by sheer excellence of design and construction have maintained their reputation of being the finest instruments procurable.

Comfort in wear is assisted by the addition of an adjustable Head Pad which is supplied with every pair of head-receivers.

Price (Complete with head pad) £1-0-0.

Western Electric Company Limited.

Connaught House, Aldwych, London, W.C.2.
Central 7345 (9 lines).

Branches: Birmingham, Leeds, Manchester, Newcastle, Glasgow, Cardiff, Southampton, Liverpool, Dublin.

WIRELESS PROGRAMME—FRIDAY (June 19th.)

(Continued from page 547.)

9.15. THE LONDON RADIO REPERTORY
PLAYERS
(Relayed from London)

"THE DWELLER IN THE DARKNESS"

Written for Broadcasting by

R. G. B. Berkeley

(Author of "The Last Leaf," "Flight of the Hawk," etc.)

Mr. Vyner MABEL STANDISH

Phyllis Vyner PHYLLIS TANN

Henry TAYLOR ZENNA

Mr. Mortimer HENRY OSCAR

Mr. Vyner DREIN OUL

Professor Urquhart ASHTON PFARST

Directed by R. E. JEFFREY

8.25. The Orchestra

"Scènes Napolitaines" Maudslayi

"La Donna": "La Procession" Tim

provisateur: "La Fête"

10.0-10.30.—Programme S.B. from London.

10.30. The Quartet

Quartet in F Major, No. 5 .. Cherubini

11.0.—Close down.

55C GLASGOW. 422 M.

11.30-12.30.—Midday Transmission.

3.30. Broadcast to Schools

4.2 The Wireless Quartet Gertrude St. John

(Soprano)

6.15.—CHILDREN'S CORNER

6.0-6.5.—Weather Forecast for Farmers.

7.0-7.30.—Programme S.B. from London

7.40-7.55. Mr. F. L. V. V. HOWELLS

Horticultural Bulletin

The First Broadcast

of a

Serial in Four Episodes.

Arranged for Broadcast by

M. M. L. A. and G. ROSS

Produced by I. M. ROSS

with the

STATION DRAMATIC COMPANY

THE STATION ORCHESTRA

Conducted by
HERBERT A. CARPENTERS
FREDERIC COLLIER (Bartone).

8.0. The Orchestra

"Marche Heroique" .. Saint-Saëns

Two Old French Dances .. Rimsky

Princess Mirette .. Scherzau.

8.15. Episode No. 1.

"The Three Musketeers."

(Dumas)

RONALD SCOTT

JAMES GIBSON

T. M. LAKE TALLEY

W. A. STEPHEN

J. IRVIN STON JONES.

N. RYAN BRUCE.

LES R. W. K.

ESTHER WILSON

NANA YOUNG.

SUSIE MAXWELL.

Incidental Music by

The Station Orchestra.

9.50. The Orchestra

Serenade des Maudouines .. Desormes

9.0. Frederic Collier

"Onward Awake, Beloved" .. Cowen

"Love Me or Not" .. Scriabin

"Prince Ivan's Song" .. Tchaikovsky

9.15. The Orchestra

Musical Comedy Selection, "A Southern

Maid" .. Fraser-Simson

9.30. Frederic Collier

Four Songs of the Fair .. Easthope Martin

Fairies .. "Langley Fair" .. "Jack

the Fiddler" .. "The Baked Monger"

9.45. The Orchestra

Sole Oriental .. Popy

Interpretation .. Révère .. Dances

Part 1

10.0. WEATHER FORECAST and NEWS

S.B. from London

Mr. J. O. BURLY. S.B. from London.

Local News

10.30. Programme S.B. from London.

11.0. Close down.

WIRELESS PROGRAMME—SATURDAY (June 20th.)

(Continued from page 549.)

Mr. H. ROPER BARRETT S.B. from

London.

Local News.

10.30.—THE SAVOY BANDS. S.B. from

London.

12.0.—Close down.

55C GLASGOW. 422 M.

BAND OF THE ROYAL

NAVAL VOLUNTEER RESERVE

(SCOTTISH DIVISION, DUNDEE

PORT)

(By kind permission of the Commanding

Officer, Dundee

Band .. R. RIVMER

The Programme will be broadcast from

The Garrison in Blythswood Square

(After 10 p.m.)

3.0 March, "The Middy" .. Alford

Overture, "Post and Peasant" .. Suppe

Cornet Duet, "Ida and Dot" .. Losey

Grand Selection, "Tam o' Shanter" ..

Burgess

Waltz, "All Alone" .. Berlin

Suite, "A Lover in Damascus" ..

A. Woodford-Pullen

Intermezzo, "Secrets" .. Andelfo

Trumpets Solo, "The Trumpeter" .. Die

Grand Selection, "Tam o' Shanter" ..

Medley, "Savoy Scott" .. Douglas

Scottish Romance, "The Piper's Wedding" ..

Thorne

5.0.—Topical Tea-Time Talk

5.15.—CHILDREN'S CORNER: At Home

Day for Children of All Ages

6.0-6.5. Weather Forecast for Farmers

7.0. WEATHER FORECAST and NEWS

S.B. from London.

Lieut. Col. H. M. MEYLER S.B. from

London

7.25. Music. S.B. from London

7.40.—Glasgow Radio Society Talk

Musical Comedy.

Relayed to 5XX.

THE STATION ORCHESTRA:

Conducted by

HERBERT A. CARPENTERS.

ELLA GARDNER (Soprano)

F. ELLIOT DORIE (Bartone).

8.0. The Orchestra

Overture, "The Arcadians"

Monckton and Talbot

8.15. Ella Gardner

"The Pipes of Pan" ("The Arcadians")

Monckton

"The Amorous Goldfish" ("The Gush")

S. Jones

"Under the Deodar" ("A Country Girl")

Monckton

(All With Orchestral Accompaniment.)

8.30. The Orchestra

Selection, "The Cingales" .. Monckton

8.45. F. Elliot Dorie

"Freedom" ("A Greek Slave") .. Jones

"The Cobbler's Song" ("Chu Chin

Chow") .. F. Norton

(With Orchestral Accompaniment.)

"Star of My Soul" ("The Gush")

S. Jones

(With Orchestral Accompaniment.)

"A Bachelor Gay" ("The Maid of the

Maidens") .. Fraser-Simson

With Orchestral Accompaniment.

9.0. The Orchestra

Selection, "The Merry Widow" .. Lehar

9.15. Ella Gardner

"Alice Blue Gown" ("Irene") .. Turney

"I'm Not a

Simple Maid" ("Cather") .. Tchaikovsky

"Star of Fair" .. "ine") ..

(Continued on page 550.)

THE INSIDE TRUTH ABOUT THE EDISWAN VALVE



No. 1 Mr. Will B. Shown starts on a tour

"....so that," concluded Eddy, "it gives what might almost be termed miraculous reception! Take my word for it, William."

Will B. Shown, but lately converted to the Cause of Radio, smiled—rather half-heartedly, being too old to be enthusiastic and too young to be cynical. "Self-praise is hardly a recommendation, Eddy," he remarked.

"It's the only recommendation—at least, at the start," returned Eddy. "If one didn't point out one's merits, whoever would know about them! And don't you worry—if one couldn't live up to them, not all the recommendations of others would be of any use."

"In any case"—Will could be most obstinate—"I'm afraid I want more than your word for it. I've heard far too

much about the superiority of every kind of valve."

"No," remarked Eddy Swan, "I won't be cross with you, William. I've your enjoyment too much at heart for that. Tell you what—I'll *prove* to you that Ediswan Valves give the clearest and purest reception. I'll take you for a tour round one!"

Will B. Shown gasped; but before he could say a word, Eddy had led him to where an enormous valve stood glistening in the sunlight. "But.....!!! Will was rather bewildered."

"Don't get alarmed, Will," concluded Eddy. "You're going to know the inside truth about Ediswan Valves. You're going to know *why* Ediswan Valves are Britain's most dependable Valves!"

(To be continued)

EDISWAN VALVES

At all Wireless Dealers Everywhere.

THE EDISON SWAN ELECTRIC CO LTD., 123, QUEEN VICTORIA STREET, LONDON. E.C.4.

Will Improve
ANY Set

Some Famous Columbia Artists who Broadcast

The NEW Columbia GRAFONOLA

A REVOLUTION IN GRAMOPHONES

The Gramophone of which

Sir
HENRY J. WOOD

says:

"I consider this instrument the greatest contribution to the advancement of music since the original invention of the gramophone itself."

Whatever you look for in gramophone music—breadth, volume, definition of fine detail, fidelity to the original—the New Columbia gives you in a higher degree than any other instrument. It has rendered all other gramophones out-fashioned.

Prices from £5.10 to £85



Get these Records for Your
Gramophone—You'll Enjoy Them

MILTON HAYES in "The Meanderings of Monty"

10-inch Double-Sided 7s. each

- 3233 THE MEANDERINGS OF MONTY
3313 THE MEANDERINGS OF MONTY
3475 THE MEANDERINGS OF MONTY
3504 THE MEANDERINGS OF MONTY

The J. H. SQUIRE CELESTE OCTET

10-inch Double-Sided, 3s. each

- 3470 THE J. H. SQUIRE CELESTE OCTET
3483 THE J. H. SQUIRE CELESTE OCTET
3550 THE J. H. SQUIRE CELESTE OCTET
3551 THE J. H. SQUIRE CELESTE OCTET
3559 THE J. H. SQUIRE CELESTE OCTET
3605 THE J. H. SQUIRE CELESTE OCTET
3608 THE J. H. SQUIRE CELESTE OCTET

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Get them for your Gramophone—ONLY on

Columbia

New
process **RECORDS**

The ONLY Records WITHOUT SCRATCH.



Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, June 14th.

SUNDAY, June 14th.7.30-8.30. } Programmes S.B. from London
8.0-10.30. }**MON., June 15th, and SAT., June 20th.**

3.0-4.0. Mr. Ebbagford's Organ Recital, relayed from St. George's Hall (Sat)
 3.30-4.30. Orchestra, relayed from the
 4.30-5.30. CHILDREN'S CORNER
 5.40 onwards.—Programmes S.B. from London

TUES., June 16th, and THURS., June 18th.

3.0-4.0. WIDEN'S LITERARY
 4.30-5.30. Laid at the Orchestra, relayed from the Scala Super
 4.30-5.30. Orchestra, relayed from the Futuro
 5.40 onwards.—Programmes S.B. from London

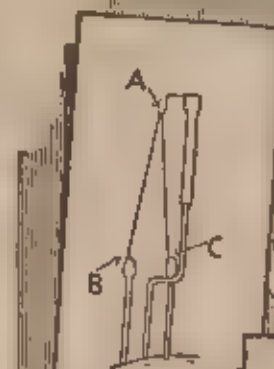
WEDNESDAY, June 17th

3.30-4.30. The Station String Quartet and
 4.30-5.30. CHILDREN'S CORNER
 5.40-7.30.—Programmes S.B. from London
 7.30-8.30. Station Director's Talk.
 8.0-12.0.—Programmes S.B. from London

FRIDAY, June 19th.

3.15-3.45.—Transmission to Fehola
 4.0-4.30.—The Station Piano-forte Quartet
 4.30-5.30. CHILDREN'S CORNER
 5.40-7.30.—Programmes S.B. from London
 7.30-8.30. THE STATION ORCHESTRA
 Under the Direction of
 FREDERICK BROWN
 "March of the Dwarfs" Tchaikovsky
 Overture, "A Midsummer Night's Dream"
 Mendelssohn
 8.15. HILDA ROBERTS (Soprano).
 "Solange a Song" Grieg
 "Charming Chase" German
 "Pleading" Nigay
 8.25. The Orchestra
 Selection, "Mignon" Thomas
 8.45. SYLVES FERRIER (At the Piano).
 On the Road to Mandalay" H. J. H. J.
 The Michaelmas Mystery" M. J. M. J.
 "Because I Were Shy"
 8.55. The Orchestra
 Intermezzo, "In a Chinese Town"
 9.0. H. J. H. J.
 A New G. J. G. J.
 Persons Concern
 A V. J. V. J.
 A R. J. R. J.
 A H. J. H. J.
 Scene A Terrace overlooking the Garden
 of the Old Castle
 9.25. The Orchestra
 "Love's Dream" B. J. B. J.
 9.30. SYLVES FERRIER
 "I'm Tired to Death, I'm So"
 "Super Snapper" F. J. F. J.
 "Snapper John" E. J. E. J.
 9.4. The Orchestra
 30 J. J. J. J.
 1. The Orchestra
 2. The Orchestra
 3. The Orchestra
 4. The Orchestra
 5. The Orchestra
 6. The Orchestra
 7. The Orchestra
 8. The Orchestra
 9. The Orchestra
 10. The Orchestra
 11. The Orchestra
 12. The Orchestra
 Selection, "No No Nanette" J. J. J. J.
 11.0.—Close down.

Get the *best* out of your set!



FILAMENT —
 3 even supports for
 strength. Tension spring
 at A to prevent any
 liability to fall over
 on end. Solid welds
 at B and C

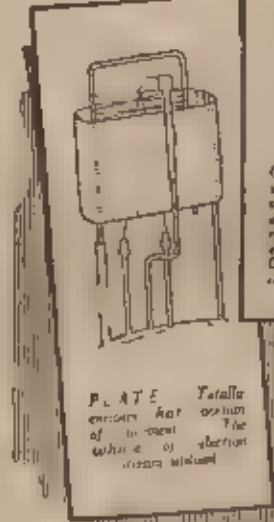


PLATE Yttrium
 enriched hot cathode
 of metal. The
 whole of electron
 stream released

The electrode system for a given type of valve must, for efficiency, have strict reference to the conditions under which the valve is to function in use. Different sets of conditions demand different electrode systems.

Types R.5.v and D.E.5 are designed on the scientific principle shown in the accompanying designs. Note the unique features of these famous valves.

R.5.v. REDUCED PRICE 8/-

General purpose receiving valve. Functions as high or low frequency amplifier, detector or low power oscillator. Fil. volts, 5; fil. current, 0.7; anode volts, 30/120; amplification factor, 9.

D.E.5. REDUCED PRICE 22/6

Dull emitter, low frequency power amplifying valve. For distortionless loud speaker reproduction, with low filament consumption. Fil. volts, 5 to 6; fil. current, .25; anode volts, 20/120; amplification factor, 7.

OUTSTANDING FEATURES:

FILAMENT Not so liable to burn out as 4-volt valve. Utilises electricity which would be wasted in filament resistance by using 4-volt valves. Longer filament increases number of electrons emitted.

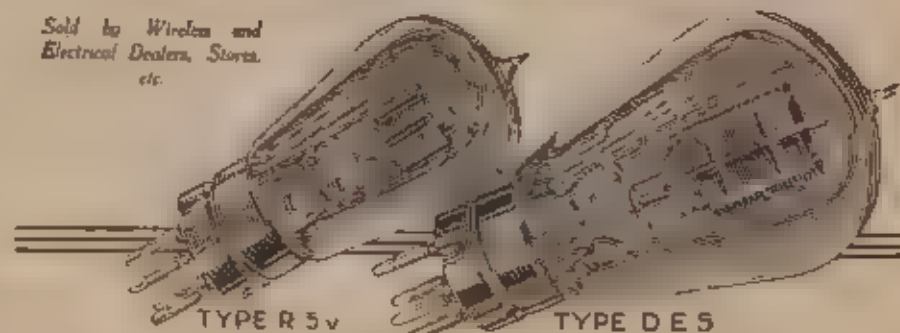
GRID Rigid. Supports spot-welded contact with filament is impossible.

PLATE Of generous dimensions. Whole of electron stream attracted to plate and under controlling influence of grid.

BUY THE VALVES BACKED BY THE NAMES

MARCONI & OSRAM

Sold by Wireless and
 Electrical Dealers, Stores,
 etc.



TYPE R 5v

TYPE D E 5



THE extensive variety of Gramophone Records to be found in the "His Master's Voice" Catalogue will enable you to hear as often as you like the broadcast items you most enjoy.

"His Master's Voice"

"Greatest Artists—Finest Recording!"

Ask your local dealer for particulars of the splendid "His Master's Voice" records by the famous Broadcast Artists—Savoy Orpheans, Savoy Havana Band, & De Groot and The Piccadilly Orchestra.

THE GRAMOPHONE CO., LTD., LONDON, W.1.

British Empire Exhibition Stand V. 901, Music Section, Palace of Industry.



The new Burndept Ethophone Wavemeter

The certain method for locating distant stations.

WITH an efficient Wavemeter such as this new Burndept instrument, you can tune your set to any desired station with ease and certainty, and you can locate the distant stations which you hear. Considering the simplicity and accuracy of the Ethophone Wavemeter, it is splendid value for the money. It is complete in itself and can be read at a glance.

The Ethophone Wavemeter, which is of the well-known buzzer type, has two ranges covering all British and European broadcast stations—200-500 and 800-2,000 metres—either range being selected by means of a switch. The calibration is accurate, within 2% to 3%, the 400-metre point being dead accurate. The Wavemeter is very "sharp" and can be read to within 2 or 3 metres on the low range, and 10 to 20 metres on the high range.

To produce a simple and efficient wavemeter was not a simple matter. Individually calibrated wavemeters are costly laboratory products and the use of calibration curves is extremely cumbersome, but by abandoning these, the difficulty was overcome. Precision manufacture and adjustment make possible the use of a pre-calibrated etched wave-length scale. The accuracy of calibration is well in excess of the requirements of owners of broadcast sets. Write for further particulars.

No. 1541. Ethophone Wavemeter, in polished mahogany cabinet - £6 6s.

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The "CRYSTOVALVE" SET

The certified net sales of "The Wireless Constructor" during the six issues ending 14th April, 1925, reached the astounding average of 253,180 copies per issue. The current issue fully maintains its reputation of being the most popular and best radio magazine going. Undermentioned are the contents of the splendid July number.

The "Crystovalve" set, illustrated above, is described fully in the current issue of "The Wireless Constructor," by the Editor Mr. Percy W. Harris, Member I.R.E.

The advantages of this unique receiver will be appreciated by all single valve and crystal set enthusiasts. By means of a switch you can change from crystal to single valve set instantly, or vice versa.

No Plug-in Coils are necessary. The inductance and resistance coil using a single variable condenser. This highly convenient coil will tune from 250 to 3,500 metres—the same as a tuning fork.

Full constructional details and illustrations are given.

Another very adaptable receiver described in the same issue is the "Double-Purpose" 2-Valve Receiver, by D. J. S. Hart, B.Sc. This set can be used as H.F. and Detector, or Detector and 1 note magnifier by a turn of a switch. Full constructional details and a FREE BLUE PRINT are given.

The "Conquest" Crystal Receiver, by John W. Barber, will appeal to all set-builders of an experimental or of a mind. With this set you can tune a different type of crystal, or any crystal at all, to the standard detector of the "Conquest" variety. Special provision is made for the use of carborundum.

"Faults in H.F. Transformers," by G. P. Kendall, B.Sc.

How to connect your separate "High-Tension and Grid-Bias Terminals," by Percy W. Harris, Member I.R.E.

(It is the practice in many "Wireless Constructor" valve sets to allow provision for GRID-BIAS, and in the case of multi-valve sets, separate H.F. Terminals.)

How the maximum efficiency from this refinement can be attained is the subject of the above interesting article.

A Low-Loss Crystal Receiver," by W. H. Fuller, a unique design of Crystal Set for Broadcast Reception.

For the new Constructor, "What tools to buy."

The Sunday programmes and those who contribute towards them.
By Carner-Wave.

ORDER YOUR COPY TO-DAY SIXPENCE MONTHLY

The Wireless Constructor

Edited by
PERCY W. HARRIS, M.I.R.E.

Published by...

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, June 14th.

SUNDAY, June 14th.

3.45-5.40 } Programme S.B. from London
5.41-6.00 }

MONDAY June 15th, to WEDNESDAY,
June 17th, and SATURDAY, June 20th.

12.30-1.15 Mr. May Concert (Tuesday)
3.30-4.30 Mr. May Concert (Wednesday)
5.40-6.00 Mr. May Concert (Thursday)

6.00-6.15 Mr. May Concert (Friday)

6.40-8.00 Mr. May Concert (Saturday)

8.40-9.30 Mr. May Concert (Sunday)

7.30-8.00 Mr. May Concert (Wednesday)

7.40-8.00 Spanish Talk by Mr. R. B. GREATBACH,
Fellow of the Institute of Linguists
(Wednesday).

8.00 onwards Programme S.B. from London.

THURSDAY, June 18th

3.40-4.30 Gramophone Records of the Week.

5.40-6.00 CHILDREN'S CORNER

6.40-11.30 Programme S.B. from London.

FRIDAY, June 19th

12.30-1.30 Midday Concert.

3.0-3.30 Transmission to Schools: The Rev W
R. May, Shriner, Queen Elizabeth's
Library.

3.30-4.30 The Majestic Cinema Orchestra

5.40-6.00 CHILDREN'S CORNER

6.40-7.40 Programme S.B. from London

7.40-8.00 Station Copies.

An Evening of Musical Comedy

TOM CAMERON'S OPERA PARTY.

LADY HULME.

G. R. R. WOOD.

MARGARET JONES.

KENNETH LEAVES.

CLARE HULME.

CLARE HULME.

TOM CAMERON.

8.0-8.30 Opening Chorus, One by One (First and
Quartet, "Land of Play" ("Bybil")

Kenneth Leaves.

"Fishermen of England" (The Rebel
Maid, Gertrude Wood.

"Joe and I" ("Bybil") Edith Sayers

Selected Violin Solo.

"My Life is Love" (The Maid of the
Mountains) Margaret Jones

"Joy of Life" (The Arcadians)

"Shepherdess and Beau Brummage" ("The
Rebel Maid") Tom Cameron.

Humorous Interlude.

Gladys Hulme and Chorus.

"Crimson Hosiery" ("Bybil") Edith Sayers

Selected Violin Solo.

Concerted Item.

"Robinson Crusoe's Isle" ("Whirled Into
Happiness") Gertrude Wood and Tom Cameron.

Humorous Interlude.

"Weather Forecast and NEWS
S.B. from London.

Mr J. O. BORLEY, S.B. from London.

Local News.

8.30-8.45 Gladys Hulme and Chorus.

"Follow Yvette" ("The Street Singer")

Gertrude Wood.

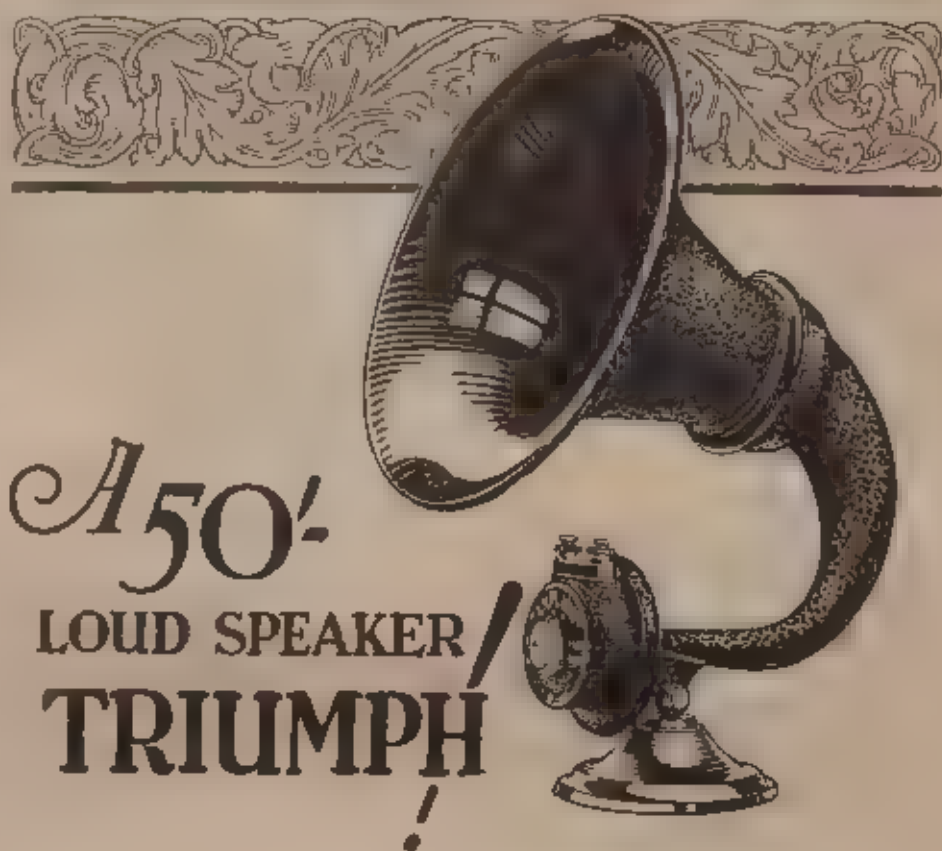
Humorous Interlude.

Quartet.

"Love is Meant to Make Us Glad"

Concerted Finale.

11.0-11.15 Close down.



A50/- LOUD SPEAKER/ TRIUMPH!

ONE of the greatest triumphs over difficulties of Loud Speaker design has been achieved by this 50/- AMPLION, a junior instrument possessing "Senior" qualities in volume, clarity and natural tone.

All the outstanding constructional features of "Standard" AMPLION Models—including the non-resonating Sound Conduit and super electro-magnetic unit, with its unique "floating diaphragm" are embodied in this particularly popular example of the AMPLION range.

Other models 25/- to £8 : 10 : 0.

Obtainable from AMPLION STOCKISTS and Wireless Dealers of repute. Illustrated leaflet post free from the Patenters and Manufacturers:—

ALFRED GRAHAM & COMPANY
(A. GRAHAM).

St. Andrew's Works, Crofton Park, London, S.E.4.



You need a new Crystal anyway, if you haven't got a Sylverex—so

If you are using an ordinary Crystal at present you need a Sylverex Crystal which gives far greater "all-

Way" performance. Time Station
and is type free

The Competition: Every competitor receives a prize

And every competitor receives a prize

And every competitor receives a prize

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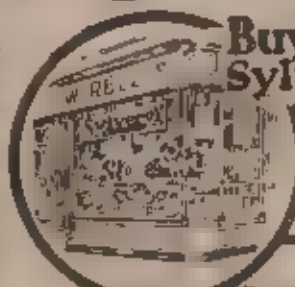
And every competitor receives a prize

And every competitor receives a prize

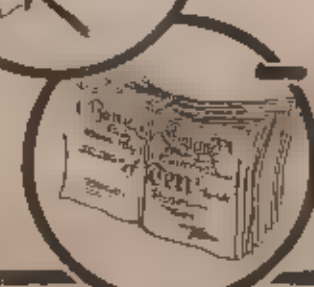
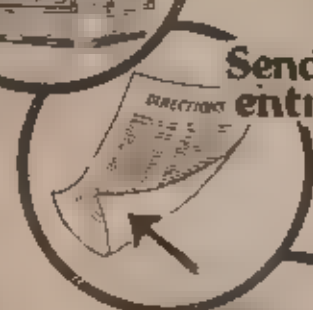
And every competitor receives a prize

And every competitor receives a prize

Buy your
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Look to your Valves

They are chiefly responsible for the quality of reproduction. Badly exhausted valves, otherwise "soft" valves, are short-lived and give poor results. "Soft" valves cost less to make than "hard" valves, but they are expensive and unsatisfactory in use. B.T.H. Radio Valves are exhausted by a special B.T.H. process, which produces an exceedingly high vacuum.

FIT B.T.H. VALVES & MAKE
YOUR SET A GOOD SET

From all Electricians and Radio Dealers

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Advertisement of The British Thomson-Houston Co. Ltd.

GENERAL PURPOSE VALVES

Type B 1 14 each

Full power output 100 mW

Max. plate voltage 100 V

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Full power output 100 mW

Max. plate voltage 100 V

Type B 4 14 each

Full power output 100 mW

Max. plate voltage 100 V

Type B 5 14 each

Full power output 100 mW

Max. plate voltage 100 V

Type B 6 14 each

Full power output 100 mW

Max. plate voltage 100 V

Type B 7 14 each

Full power output 100 mW

Max. plate voltage 100 V

Type B 8 14 each

Full power output 100 mW

Max. plate voltage 100 V

Type B 9 14 each

Full power output 100 mW

Max. plate voltage 100 V

Type B 10 14 each

Full power output 100 mW

Max. plate voltage 100 V

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, June 14th.

SUNDAY, June 14th.

3.30-5.30.—Programme S.B. from London.
6.15-8.0.—Services relayed from Netley Chapel.
8.0-10.30.—Programme S.B. from London.

MONDAY, June 15th.

11.30-12.30.—Gramophone Records.
4.0.—Orchestra, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER
5.30.—CHILDREN'S CORNER
6.30-7.40.—Programme S.B. from London.
7.40.—Station Director's Talk.
8.0-11.0.—Programme S.B. from London.

TUESDAY, June 16th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Orchestra, relayed from the Albert Hall.
5.0-5.20.—WOMEN'S CORNER
5.30.—CHILDREN'S CORNER
6.15-6.30.—Children's Letters
6.40-7.40.—Programme S.B. from London.
7.40.—Prof. A. E. MORGAN, M.A., Professor of English Language and Literature (8) "John Masefield as Dramatist."
8.0-12.0.—Programme S.B. from London.

WEDNESDAY, June 17th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Gramophone Lecture 1, Mr. Moser.
5.0-5.20.—WOMEN'S CORNER
5.30.—CHILDREN'S CORNER
6.15-6.30.—Children's Letters
6.40-7.40.—Programme S.B. from London.
7.40.—Royal Horticultural Society Bulletin.
7.50-11.0.—Programme S.B. from London.

THURSDAY, June 18th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Orchestra, relayed from the Albert Hall.
5.0-5.20.—WOMEN'S CORNER
5.30.—CHILDREN'S CORNER
6.15-6.30.—Children's Letters
6.40-7.40.—Programme S.B. from London.

FRIDAY, June 19th.

11.30-12.30.—Gramophone Records.
4.0.—Orchestra, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER
5.30.—CHILDREN'S CORNER
6.15.—Children's Letters
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. CLIFFORD K. WRIGHT. "Popular Psychology: (5) Man's Unconscious Condition."
THE DANNEMORA PRIZE BAND.
MISS ELLICOTT (Soprano)
BARBARA BRYAN (Contralto)
FREDERICK BRINDLEY (Baritone).
E. JOHNSON (Accompanist).

8.0.—The Band
March, "Roll Away Bet" .. J. Ord Home
"The Raymond" .. A. Thomas
"Il Trovatore" .. Verdi.
Hornpipe, "March of the Hannikins"
Cornet and Euphonium Duet, "Exultate"
Boys

Cornet E. DYSON
Soprano T. FRITH
Piano, "Down on the Farm."
Harrison
Grand Selection from Rossini's Works
for A. Owen
(Soprano for all Principal Instruments.)
Doris H. Scherer
Aria, "Bistonia Vincitor" .. May I. J. J. J.
Crown Thy Brow" ("Aida") .. Verdi
Frederick Brindley.
"The Sworn of Ferrara"
F. Field Bullard
Barbara Bryan.

"Smoking Time" .. Arthur A. Penn
"The Swan" ..
"The Swan" ..
(Continued in col. 1, page 568)



Look up the best Climax Lightning Arrestor.



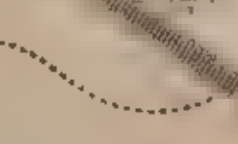
THE NEW CLIMAX ALUMINUM S. LATOR

Registered Design No. 2087. This will stand up to the flash of lightning and the heat of the sun. It is made of the same High Tension Vitreous porcelain as the Climax Lightning Arrestor. It is a simple, efficient, and reliable device for protecting your radio set from lightning damage. It is a must for every radio set.

THE CLIMAX RADIO EARTH the new low DIRECT TUBULAR EARTH. Far better than the old-fashioned water-pipe or gas-pipe earth. Ready for use. Easily fitted. Maximum efficiency. Length approx. 30ins. Price 5/-.

Climax Insulated Low-loss Earth Lead. 20ft. 1/6

THE CLIMAX INSULATED ALUMINUM SET. A complete set of four Climax low-loss aerial wires. Each wire is 30ft. long. Price 5/-.



When you want a new crystal—specify CLIMAX Super Crystal, 1/- per box.



LIGHTNING— HASTY EVER STRUCK YOU?

that all the lightning comes about is going straight to earth.

Give it the CLIMAX way and all the sets in the world will not tempt it for an instant.

For safety sake use CLIMAX.

THE CLIMAX LIGHTNING ARRESTOR.

Made on the multi-gap, grounded spark principle. Provides atmospheric space charges and lightning discharges. It is a simple, efficient, and reliable device for protecting your radio set from lightning damage. It is a must for every radio set.

THE CLIMAX JUNIOR CRYSTAL SET DE LUXE.

A very attractive crystal set in a small, beautifully finished mahogany case, carrying a brilliantly polished aluminium dial. It is a simple, efficient, and reliable device for protecting your radio set from lightning damage. It is a must for every radio set.

The highest possible grade of crystal set at the lowest possible price.

INSIST ON THE NAME "CLIMAX." REFUSE SUBSTITUTES

Every Climax product is clearly marked with the name "Climax." In case of difficulty, or if substitutes are offered you, send your order direct to us, together with P.O., and we will send the goods by return.

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All Communications to Head Office.

Showrooms:

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—that "centre pull" action.

PROBABLY nine out of every ten people who hear the Brown and appreciate its marked superiority in volume and tone, are quite ignorant as to how such true-to-life reproduction is obtained.

In principle, the gramophone and the loud speaker are closely allied. Each depends for its sounds upon a column of air set in motion by the vibrations of a diaphragm. In the former it is caused by a steel needle traversing the grooves of the record, and in the latter by the mechanism of an electro-magnet.

Compare the sound box of your Gramophone with the illustration of the interior of a Brown Loud Speaker shown above. In each case the diaphragm vibrates outwards from the exact centre thus permitting a full-throated volume of pure and undistorted sound.

Most other Loud Speakers still use the same principles as

adopted in the ordinary telephone—that of two poles of a magnet attracting the diaphragm in two places at once. Obviously a flat diaphragm attracted and strained in such a manner cannot fail to produce at times distorted and untruthful sound waves.

By choosing a Brown, therefore, you obtain the only correct scientific principle—the centre pull action—and get every note of the harmonic scale rendered truthfully and with ample volume.

Prices
 H.1, 21in. Hgh. H.2, 12in. Hgh.
 20 ohms £5 5 120 ohms £2 6
 2,000 ohms £5 8 2,000 ohms £2 8
 4,000 ohms £5 10 4,000 ohms £2 10
 Q type. The De-Luxe Loud Speaker
 in all variations - - - £15 15

S. G. BROWN LTD., N. ACTON, W.3.

Showrooms: 19, Mortimer St., W.1 Liverpool: 15, Moorfields
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Brown

A GREAT SAVING.

On an average, an ordinary Turkish Bath costs, including bus fares, &c. 0 3 0
 A Turkish Bath taken in a GEM Turkish Bath Cabinet costs about 0 0 2

A saving every time of . . . 0 2 8

or, per year (one bath a week). £7 7 4

The GEM Turkish Bath is a compact, portable, and easily installed unit, which can be used in any room, and is a most economical and comfortable method of bathing.



And the good news is that you can have a GEM Turkish Bath for a very small outlay. Above all, it is a most economical and comfortable method of bathing.

In the Nick of Time.

As when you are cold, or have a cold, or are suffering from other troubles, a GEM Turkish Bath is a most effective remedy. It is a most effective remedy for all the troubles of the lungs, throat, and other serious and often fatal maladies that follow influenza.

It may well Save Your Life.

In any event, a GEM Turkish Bath is a most effective remedy for all the troubles of the lungs, throat, and other serious and often fatal maladies that follow influenza.

Send for Bath Book (free) giving particulars and the testimony of experienced users. It is a most effective remedy for all the troubles of the lungs, throat, and other serious and often fatal maladies that follow influenza.

The Gem Supplies Co., Ltd.
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Ewbank

with the

SAFETY 7 CUSHIONS

and the

SELF CLEANING BRUSH

A Ewbank costs less than a vacuum cleaner and gathers every kind of litter. Neither hidden dust nor superficial rubbish can escape its active brush.

Housework is lessened and time released for better things than sweeping.

You can buy a Ewbank wherever you see the Show Card.

Swansea Programme.

5SX 482 M.

Week Beginning Sunday, June 14th.

SUNDAY, June 14th.

3.0-4.45.—Programme S.B. from Cardiff
6.0-7.0.—Programme S.B. from Cardiff

MONDAY, June 15th.

8.0-8.40.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director T. H. Jones.
8.45.—WOMEN'S TOPICS.
9.15.—CHILDREN'S CORNER.
9.45-10.0.—Children's Letters.
10.15-10.30.—"Teens" Talk.
10.40-7.40.—Programme S.B. from London.
7.40-7.55.—Mr. GUY POOCK. S.B. from Cardiff.
8.0-11.0.—Programme S.B. from London.

TUESDAY, June 16th.

3.0-4.45.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director T. H. Jones.
5.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens" Talk.
6.40-7.40.—Programme S.B. from London.
7.40-7.55.—Miss D. J. C. REES. S.B. from Cardiff.
8.0-12.0.—Programme S.B. from London.

WEDNESDAY, June 17th.

3.0-4.45.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director T. H. Jones.
5.0.—WOMEN'S TOPICS.
5.15.—CHILDREN'S CORNER.
5.45-6.0.—Children's Letters.
6.15-6.30.—"Teens" Talk.
6.40-8.0.—Programme S.B. from London.
8.0-8.15.—Programme S.B. from Cardiff.

THURSDAY, June 18th.

3.0-4.0.—Light Music.
5.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens" Talk.
6.40-7.40.—Programme S.B. from London.
7.40-7.55.—Mr. J. O. NEWSHAM. S.B. from Cardiff.
8.0-11.30.—Programme S.B. from London.

FRIDAY, June 19th.

3.0.—Transmission to Schools.
4.0-4.30.—The Castle Cinema Orchestra.
5.0.—WOMEN'S TOPICS.
5.15.—CHILDREN'S CORNER.
5.45-6.0.—Children's Letters.
6.15-6.30.—"Teens" Talk. S.B. from Cardiff.
6.40-7.40.—Programme S.B. from London.
7.40-7.55.—Mr. ISAAC J. WILLIAMS. S.B. from Cardiff.

JESS DANAH REES (Soprano).

JEN ON S. TOLSON

GWYN WILLIAMS O. CHESTRA

W. H. JONES (Elocutionist).

T. D. JONES (Solo Pianoforte).

8.0.—The Orchestra.
Selection from "Carnegie" B. et
"Gladstone Lodge" (N.Y.) G. et
"Onaway, Awake, Beloved" F. et
"Arise Don" R. S. Hughes
8.30.—The Orchestra.
In a Persian Market K. et
In a Monastery Garden K. et
8.45.—W. H. Jones.
"The Water Mill" Sarah Dowdery
"The Lamented Street" Ch. Jno. Hay
8.50.—Jesse Danah Rees.
"O Ship of My Delight" M. Phillips
"Slave Song" Del Negro
"One Morning Very Early" S. Sanderson
9.0.—The Orchestra.
"A M. Switch" K. Alford
"The P. of the Tin S.akers" Jesse
9.15.—Ben Jones.
"O Vision Entrancing" Goring Thomas
"The Willows" Goring Thomas
9.25.—W. H. Jones.
"Yawcock Strauss" C. F. Adams
"Courtship" And

(Continued on page 569.)



Concert
Tested
and
Guaranteed.

"Never had such
volume of reception"

Clapham, S.W.11

"You will be pleased to hear of my success in the use of your NEUTRON Crystal. I have tried many, but until my friend recommended me yours I never had such volume of reception as I get now and I am of the opinion, and many others also, that NEUTRON is undoubtedly the best Crystal possible to use. Believe me always now a user of NEUTRON and no other will do."

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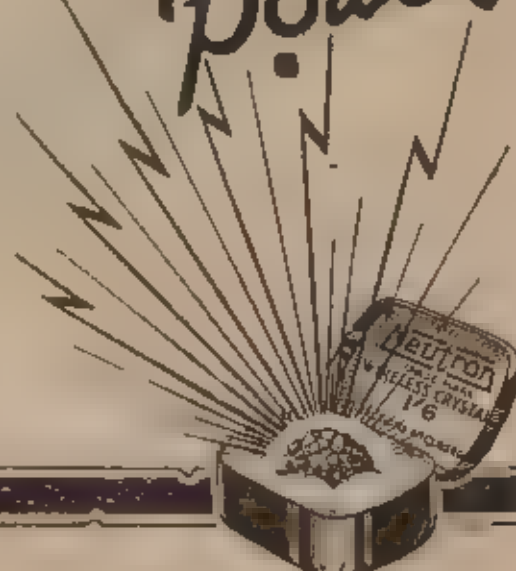
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"The
Crystal
with
Valve
Power"



Saturday's Programme.

(Continued from page 554.)

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Sheffield Programme.

(Continued from page 565.)

The Band
Interlude, "In a Monastery Garden"
Kennedy
Dora Hatcherer
Penny
Miss Brown
Singing My Mother's Lullaby
My Heart
Patridge
I am tired
Fitter
Mother's Prayer
Smithson
You've Got Your Mother's Eyes
Drummond
Three Flavors
John H. Hall
Prescribed by
Master of the Master
H. Lyall Phillips
Paul Munn
Programme S.B. from London
Local News
The Band.
Selections from "Gounod"
Lullaby I to you
Marching Music
Wagner
Songs or Selections of Instruments)
Seaside Song - of the Philharmonic
Tombstone
Close down.

Swansea Programme.

(Continued from page 567.)

9.35. Jesadana's Rees.
"Gweddi'r Pechadur" "Hosydd Owen"
My Heart is Like a Singing Bird "Paran"
9.45. The Orchestra
Children of the Rue
Song from "Chu
10.0. WEATHER FORECAST and NEWS
Mr J O BARKLEY S.B. from London
Local News.
10.30. T D Jones
Pianoforte Recital
Sonata Pathétique Op 13 Beethoven
Second and Third Movement, Adagio
Fantasie-Rondeau
"Variations Serenades," Op. 54 Mendelssohn
"Air à Daver"
Dance in F-maj.
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SATURDAY, June 20th.

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6.45-0
63-10
64-20

VOLUME

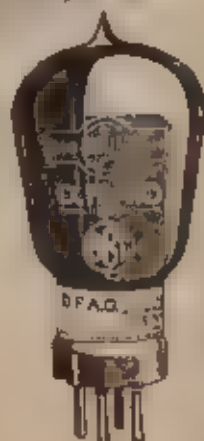
THE
great cathedrals
of the world were
built by men who
loved their labour. They
sought to express the
beauty and lofty grandeur
that is associated with archi-
tecture, and they were
successful. You can have
beauty and grandeur in the
volume of your loudspeaker
reception. Just take out
your last L.F. stage valve
and insert a MULLARD
D.F.A. MASTER VALVE.
These valves have been
specially designed for maxi-
mum power work with a
low temperature long life
filament for minimum current
consumption.

MULLARD D.F.A.O. (35 amp.) for 4 volt accumulators, 22/6 each.

MULLARD D.F.A.1. (2
amp.) for 6 volt accumulators,
22/6 each.

MULLARD D.F.A.3 (06
amp.) for dry cells or accumu-
lators, 6 volts, 24/6 each.

Ask your Dealer for Leaflet
V.R. 25.



Mullard

THE MASTER VALVE

Advt. The Mullard Radio Valve Co., Ltd. (R.T.), Nightingale Works, Batham, S.W. 12.



Uncle Fellows calling !!!

Sets with a purpose

Here you have two sets, both out of the ordinary and both designed for special purposes. The Portable-Three is light, compact and entirely self-contained. It is mounted in a suit case and can be easily carried.

It will give good reception without any aerial or earth wires at all, and an aerial can be attached if desired which greatly increases its range.

The "Grand" is a "4-valve set with but three valves." By a highly ingenious arrangement, dual amplification is obtained on one valve, which acts both as an H.F. and L.F. Amplifier. You get, therefore, the results of a 4-valve set with only three valves and considerable economy is effected in Tax and Running Costs. It is mounted in a handsome cabinet and will appeal to you if you are looking for a wireless set that is something more than just a piece of complicated mechanism.

Marconi Wireless

The Fellophone Grand

Price, complete with H.T. Battery, 6 volt Accumulator, Headphones, Aerial and Insulators.

£19:18:0.

Marconi Tax extra, £1:17:6

Three Loudspeaker Valves, 7/- each.



The Fellows Portable-Three



(complete with one pair of headphones).

Price £13:18:0.

In real cowhide,

£15 13:0.

Marconi Tax extra,
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Three Full Emitting
Valves extra.

YEATES LTD., 30, Store Street, Tottenham Court Road, W.C.1.
MIDLAND AUTOMOBILE COMPONENTS, 88, Cambridge Street,
Birmingham

Demonstration Offices for Fellows Wireless Products.



Advt. of the Fellows Mfg. Co., Ltd., Park Royal, London, N.W.10.



THE NEXT TIME YOU ARE IN A BUS, notice the women who look most attractive. They all have lovely skins. YOU can have this beauty if you use Pomeroy Day Cream—the fragrant, protecting, vanishing cream that keeps your complexion in perfect condition, and, used as a foundation for powder, gives you that radiant, fresh appearance that you admire so much. Pomeroy Day Cream has done that for thousands of women. It can do the same for you.

POMEROY DAY CREAM

2/6 a Vase

AT ALL CHEMISTS AND STORES

FREE—You can have Sample Jar of Pomeroy Skin Food and Pomeroy Day Cream (vanishing), if you send your name and address and 3d. to cover postage and packing to

Mrs. POMEROY, Ltd., Dept. 6
29 Old Bond Street
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(Patented)

is the only Instrument in the World
to give Accurate Readings in
AMPS VOLTS OHMS
0.01 to 12 .1 to 600 0 to 10,000 & Inf.
THREE INSTRUMENTS IN ONE
Classified British Standard 1st Grade

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The Automatic Coil Winder &
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"Wellington House, Buckingham Gate, London, S.W.1.
Telephone: Victoria 4350.
Telegrams: Autowinds, London.



ROASTING OF MEAT

For a joint 3 lbs. to 7 lbs. set the dial at figure 7 and allow 25-30 minutes per lb. For joints over 7 lbs. allow 12-15 minutes per lb. Basting is unnecessary.

In
exactly two hours
it will be done to a turn

I KNOW I can rely on my "New World" Gas Cooker to cook any dish perfectly, and to time, without constantly watching the oven. The "Regulo" Heat Controller does this for me. For the time to give, say, an 8-lb. joint, all I have to do is to look on the Handy Cooking Chart supplied with the "New World"; then I place the joint in the oven and set the "Regulo" to the right figure. This device never lets the oven heat vary. I know to a minute when the joint will be perfectly cooked. It cannot burn, so saves gas; and the joint does not need basting.

The "Rado" boiling burners on this cooker cannot clog when food boils over, and their design effects a remarkable saving of gas.

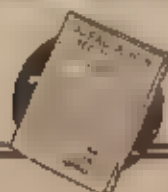
The "New World" Cooker oven has the flue at the bottom instead of the top. Thus the oven is heated evenly and all the space is equally good for cooking. The oven shelves slide on rounded projections on the enamel sides, instead of metal supports, making cleaning a very simple operation.

There is a "New World" Gas Cooker for every house. If the "New World" shown you is too large, ask to see the "New World Junior." Call in at your Gas Showrooms and see a "New World" Gas Cooker. A few minutes' demonstration will prove to you that the "New World" is exceptionally useful and convenient.

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Radiation
GAS COOKERS

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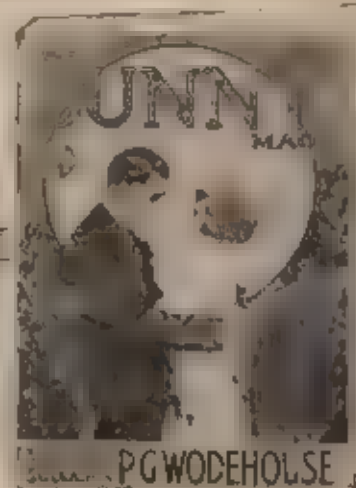
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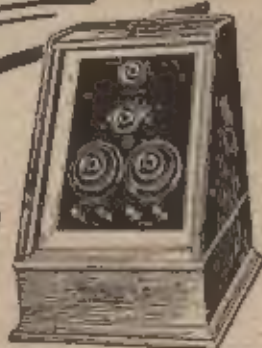
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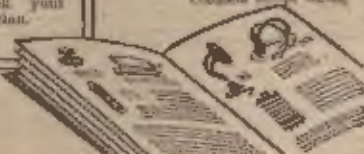
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SO long as bright emitter valves were the only ones available the really portable Receiver was impracticable. No one wanted to carry big 6-volt accumulators out into the country for the pleasure of enjoying a Radio concert in the meadows—it wasn't worth the trouble. And even when the first dull emitters became more popular their extreme fragility rendered them unsuitable for the inevitable rough handling which every Set must get when carried from place to place.

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The reason for this lies in the design of the filament and its method of manufacture. Instead of being a long straight filament, it is arched and further stayed at its centre with a third support. Instead of obtaining low current consumption by thinning down the filament at the risk of fragility, the Wuncell filament is manufactured under an entirely new process. This permits an exceptionally high electron emission at a temperature of only 500 degrees—when the Wuncell Valve is working its glow is practically invisible in daytime. Even in the dark, it is no more apparent than the luminous figures on a watch dial. As a result, therefore, we have every confidence in saying that the Wuncell Valve is quite as robust as even the well-known Cossor Bright Emitter.



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